1d. Weekly. 6/6 per Ann.

# The KINEMATOGRAPH & LANTERN WEEKLY.

THE ORIGINAL & ACCREDITED ORGAN FOR THE MOTION PICTURE & OPTICAL LANTERN TRADES

No. 134. Vol. 6. [Entered at Stationer's Hall.] DEC. 2, 1909. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

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OUR SPECIALITIES:- EXHIBITION & HIRE.

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| No. | | | FEET |
|---|---|---|---|
| 242 | Judgment of a Solomon (comic), tinted | approx. | 330 |
| 2497 | Contraband Lace (comic) ... ... ... | ,, | 260 |
| 2499 | The Prisoner's Release (comic), tinted ... | ,, | 600 |
| 2500 | Dentist and Art Collectors (comic) ... | ,, | 300 |

**Released 1st Dec. 1909.**

| No. | | | FEET |
|---|---|---|---|
| 2501 | The Sea of Ice, Mont Blanc (scenic) tinted | approx. | 248 |
| 2516 | The Heartless Lover (dramatic), coloured | ,, | 512 |
| 2523 | Aviation Meeting, Juvisy ... ... ... | ,, | 460 |

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Write for weekly list of descriptions of our Films

*SOLE AGENT for United Kingdom and all British Colonies—*

**R. PRIEUR, The Film House, Gerrard Street, London, W.**

Telephone No. 9115 Gerrard

Telegraphic Address "ENERPHONE, LONDON"

# The Kinematograph & Lantern Weekly.

No. 135. Vol. 6. [Entered at Stationers' Hall.] DEC. 2, 1909. [Registered at the G.P.O. as a Newspaper.] One Penny.

THE
**KINEMATOGRAPH**
**And LANTERN WEEKLY**

PUBLISHED BY
E. T. HERON & CO.,
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| **Whole Page** | £4 10 0 inst. | **Quarter Page** | £1 10 0 inst. |
| **Half Page** | 2 10 0 ,, | **Per Inch** Single Col. | 7 0 ,, |

Reduction for a Series.

Operators Wanted, Miscellaneous, Exchange, 6d. per line.

**Notice.**

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.


**Trade Strides.**

We have means of gauging the tremendous increase in the motion picture industry which no other institution can boast, as we have grown with the trade from its very start, and have kept pace with its strides, not only by appointing representatives in all the leading towns of the British Isles, but by engaging correspondents in every country of the world. Our readers have observed from the original information we publish each week, and the fact that *all* manufacturers utilise our pages for their announcements, that our journal is recognised as the leading organ of the industry, and that our efforts to provide a representative organ—run without connection with any firm or trade concern, and whose proprietor is not financially interested in any motion picture business—have made it an important factor for the general good of the industry. Our circulation has gone up by leaps and bounds with the increase of the business and we can guarantee a genuine circulation unapproached in numbers by any similar publication in the world. This we are prepared to prove from our subscription list and the wholesale trade. Actual figures cannot lie!

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**The Home Trade in Films.**

From what we hear, the British film maker does not appear to be in the most enviable position. We may much regret that this is the case, especially when we know that the fault does not altogether lie at his own door. We are convinced that the standard of the British products was never so high as it is to-day, including both the subject and the technical quality of the films, and we are also convinced that the amount of film sold weekly in this country was never so great, and yet there are but few who are reaping a rich harvest. The reason is that the British manufacturer cannot exist on his home sales unless his output is small, and he is satisfied with nothing better than a living wage. These must be augmented by sales on the Continent and in America.

---

**The Continental Trade.**

It cannot be gainsaid that the British makers have considerable difficulty in securing reliable agents on the Continent. We are informed that agents are appointed over and over again. For a time everything goes as merrily as the marriage bells, but, sooner or later, trouble ensues, generally in connection with finance. To say the least, this is disheartening, for it does not apply to the Continental manufacturers and their accredited agents in Great Britain. Naturally, our remarks do not refer to the whole of the foreign agencies, but we regret there number is in the minority. It has been mooted that the British makers should combine and establish a co-operative agency in certain countries abroad, but so far no practical result has come of the suggestion. It is sometimes said that subjects which are pre-eminently suited to British tastes are not appreciated on the Continent, and it is on this account that home makers experience a difficulty. We entirely disagree with this statement, for we have seen British films on the Continent received with the most unstinted praise and acclamation. No—the crux of the question appears to be one of monetary difficulties, and it is this, more than anything else, that the British film maker has to grapple with.

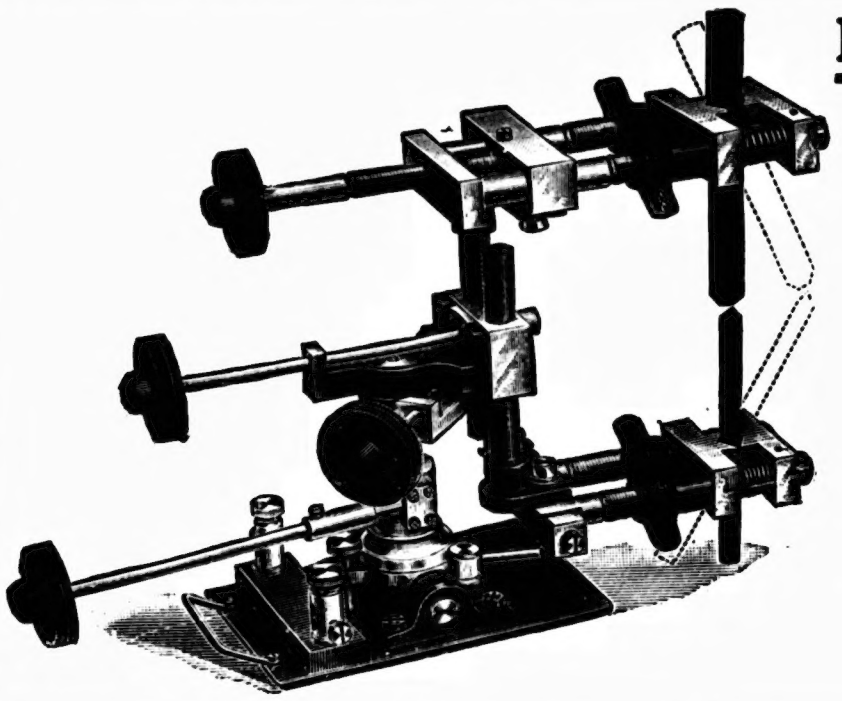
---

**The American Market.**

Then, again, the American marke has proved a disappointment. For some time prior to the formation of theInternational Projecting and Pro-

# W. BUTCHER AND SONS, LTD.

**The Showman's Headquarters for everything appertaining to the Cinematograph Business.**



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**No. 1 Model,** will carry **50 amperes** **£4 0 0**
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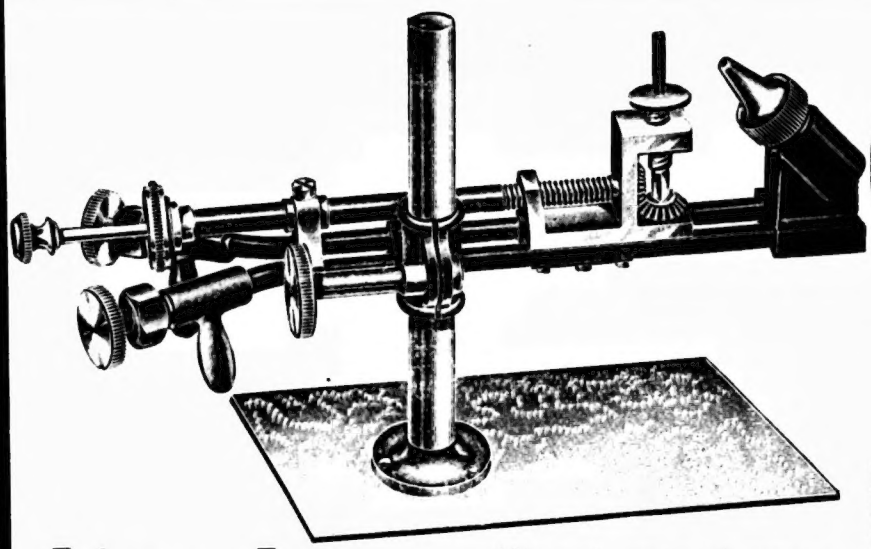

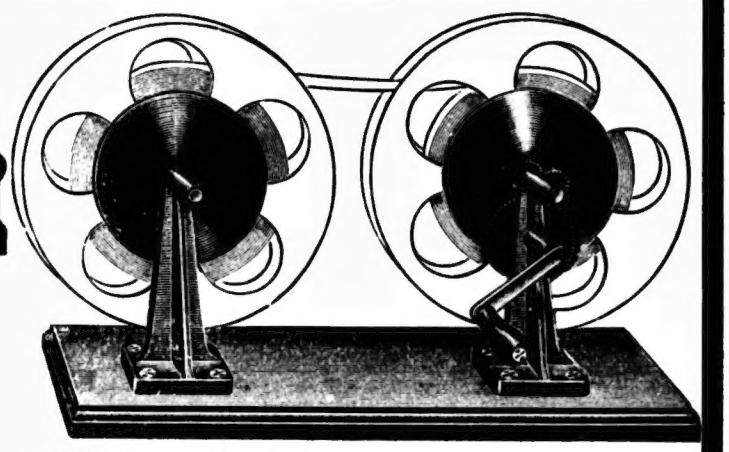

## Lime Jets

We stock Jets in all patterns. Blow Through, Mixed and Injector. Our Mixed Jets are priced at **21/-**, **35/-**, **42/-** and **70/-**.

**The No. 2 INJECTOR,** as illustrated. Gives a light of approximately 2,500 c.p. when mixed gases are used, or 1,000 c.p. with the house supply. **Price, without Tray - £1 15 0**

**No. 1 Pattern,** of slightly lower c.p. and slighter build - **£1 5 0**

## Film Winders

We specialise in the manufacture of Film Winders, making six patterns. We have models for the travelling Showman, or the Exhibitor with a fixed show.

**The No. 2 "EMPIRE,"** as illustrated, is a favourite pattern. It is very substantially built, and is geared to enable the operator to wind in the direction the film is travelling. **Price - - £1 15 0**

***CATALOGUES AND PARTICULARS FREE.***

## Farringdon Avenue, London, E.C.

'Phone—5995-6-7 Holborn.

'Grams :—" England, London."

ducing Company, little or nothing was being done with America. At the inception of that Company, under the excellent leadership of Mr. J. J. Murdock orders commenced to pour into this country until June last, when they again ceased. It is agreed by all parties that if there is to be an open door for films in America, it requires a strong combine to carry the thing through. Mr. Murdock has worked unceasingly to prevent the tariff on films into the United States being raised to a prohibitive degree, but unless there is cohesion amongst the European makers, it is feared that the man who has broken the tariff will also be able to create one, and so prevent all outside supplies from entering the States. There is an old adage which says, "it is suicidal to cut off one's nose to spite one's face," and yet, if we are informed aright, this is what is being done in respect to the American market. The European makers should hold together like wax, for if petty jealousies are allowed to creep in, the whole structure will fall like a pack of cards. There is some talk of a few of the Continental makers starting a co-operation agency in the States, but all such ideas are hot air, unless the American branch can be subsidised with untold capital. At all events, endless litigation, instituted by the Trust, is sure to follow such a campaign, and it seems a pity that negotiations, at all events at the present moment, should be transferred from the sphere of reason to the arena of force, when the European makers have not even got a fighting chance.

**The Impasse.**

Not to find a way out of the present *impasse* savours of commercial suicide. These questions are claiming the attention of the majority of the British makers, and it is to be hoped they will be carefully considered by the Continental makers. The film business is peculiar, inasmuch as no one firm, however constituted, can hope to do the whole of the business. It requires many individualities if it is to live and prosper, with the result that each maker is helping towards the prosperity of his competitor. Should by any chance the makers become too many, it will then, in the natural sequence of things, resolve itself into the survival of the fittest, but we reiterate that independence in the film trade can lead but to one result—decay.

### New Company.

Leytonstone Palace, Ltd.—Registered 11th November. Capital £1,000, in 900 shares of £1 each and 2,000 shares of 1s. each. Objects: To carry on the business of photographers, manufacturers of and dealers in photographic cameras and materials, kinematograph films and machines for making, operating, and exhibiting such films, etc. Private company. Registered office, 30 Moorgate Street, E.C.

**JOHNSON & GIBSON,**

*The Largest Staff and Plant in the Commonwealth.*

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**FILMS FOR HIRE** Australia only

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*Note Address*—**Temperance Hall, Russell St., Melbourne.**

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*Enquiries Promptly Attended To*

# Weekly Notes.

BY "STROLLER."

The West London Theatre has had a new lease of life since it passed into the hands of the New Bio Trading Company. Here the program consists of short dramas of the legitimate kind and pictures. Mr. Griffiths and his staff are now busy on their Christmas Pantomime for this theatre.

* * *

Our French correspondent in last week's notes spoke of the Astra positive and negative base, and offered to supply samples to enquirers. I have heard from a great number of our English friends asking for samples and I regret that the quantity that was sent over is not sufficient to go round, but I have another batch on the road and will send samples to them directly it arrives.

* * *

Mr. Griffiths, of the New Bio Trading Company, Cecil Court, with his characteristic energy and perspicacity, intends to introduce a striking feature at his Holloway Hall. He has engaged the Ladies Pompadour Orchestra, under the direction of Miss Maggie Frye, the gifted violinist who has had the honour of appearing before His Majesty the King. They make their first appearance at the popular Holloway Hall on Boxing Day.

* * *

In order to cope with their fast growing business, Messrs. Markt & Co., will shortly open up large showrooms and offices at 45, Gerrard Street. Here the Biograph, Selig, and Lubin films will be viewed by their numerous customers in greater comfort than at Rupert Street.

* * *

Messrs. Markt & Co., are also opening up in Germany, and on Saturday last Mr. M. Oppenheimer went to Berlin in connection with his latest development. He will be followed in a few weeks by Mr. Westebee, who will manage the Berlin office, which will be the centre of the Continental output.

* * *

The Biograph Company have commenced to issue some very smart posters. They are printed in six colours and the expression and posing of the characters illustrating the film stories are life-like. These realistic posters may be obtained from all renting houses.

* * *

"Curtainyline," the new process for improving screens is catching on with the trade. The enhanced effects of pictures on a screen treated with this absorbent, may be seen at the Recreations Theatre, Ltd., in Edgware Road. There is no doubt it will be adopted at many of the high-class picture theatres where every genuine device for the improvement of the pictures should be welcome.

* * *

There's much in a name in the show business, and our leading concerns are rightly very jealous of any misuse of their accepted titles by others. Messrs. Ruffell's have this week taken a case of this sort to the courts, and on Tuesday an injunction was granted restraining Mr. H. Bernhardt, Messrs. Jay & Mann, and the Brighton Palace Pier Company from advertising and using the name of Ruffell's Bioscope. The Newport Street firm have an enviable reputation in Brighton, where they have given many fine shows, hence the steps of which the outcome is stated above.

* * *

I am in receipt of a letter from the Theater-Betriebs-Gesellschaft, the proprietors of the Palast Theatre, Dusseldorf, illustrated in a recent issue of the WEEKLY. Herr

# THE "BODIE" FILM IS BOOMING

and looks like BREAKING ALL RECORDS.
Several Towns Booked for Next Week. : :

# WELSH VERSUS SUMMERS

Showing this week at Bijou Picture Theatre, Camberwell, LONDON—Merthyr—Preston—Swindon—Brighton—Chesterfield—Staveley—Euston Palace, London (Matinee) and Cork.

# Sir E. SHACKLETON Films

are being exhibited in London and TWELVE Provincial Towns this week. YOUR TOWN GOING! GOING!! GONE!!!

# GAUMONT'S MACHINES

The "Professional" Chrono and the "M.C." (Maltese Cross) Chrono—will be found in all the new Shows—all the OLD ONES have had them for years.

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INVITES YOU to pick up GOLD—get to know about it!

Telegrams—"Chronophone, London." Telephone—5966-5967 Gerrard.

## The Gaumont Co., Ltd

Chrono House, 5 & 6, Sherwood Street, and 18, Denman Street, Piccadilly Circus, W.

Tel. "Bioscope, Glasgow." Glasgow Office: 142, TRONGATE. 'Phone: 787 Tron.
" "Gaumont, Liverpool." Liverpool " 22, ISLINGTON. " 360 Royal.

Carl Lohse writes: "We opened the theatre on Saturday afternoon with a special private performance, when we had as guests several hundred distinguished people, who very likely had not seen such a picture show before. Everyone present expressed themselves as well satisfied with the display and with the comfort and elegance of the brilliantly lighted theatre. Even while the films were on, a large number of the lights were burning, and it was quite easy to read the programs.

* * *

"After six o'clock the same day, we opened the theatre to the public, and the house was packed until closing time arrived at 11 o'clock. On Sunday the crowds clamouring for admission were simply tremendous, and so great was the pressure on our space that we had to stop issuing tickets quite ten times during the evening. The greater part of the visitors were people of good position, who desired the best seats, and not a single visitor left before the completion of the program.

* * *

"I send you these particulars," concludes Herr Lohse, "to prove that our calculations were not at fault when we conceived the idea that a really elegant theatre would be liberally patronised by the very best classes of society, and I think our experience shows that it is in catering for the higher class of audiences that living picture showmen will secure their greatest success." I am indebted to this gentleman for his courtesy in sending me such exhaustive details of a project in which I was keenly interested. His letter is of general interest, as showing that in Germany, as at home, it is a really first-class establishment offering the best films that can be relied on to make the biggest success.

* * *

In another highly important department of kinematography it looks as if Germany were to take the lead over this country, and that is, in the adaptation of living pictures to education. In this case, however, the credit will not be due solely to our German friends. They are about to make an attempt to place the kinematograph in its proper place as an educational instrument, but the material with which they will work, will, I imagine, be drawn mostly from English sources, and largely from one firm, the Charles Urban Trading Co., Ltd. It was Mr. Clegg, of Urban's, who introduced me to Mr. H. Hafker, the Dresden gentleman who is the head of the educational project to which I refer, and which he outlined to me in the course of a brief chat.

* * *

Mr. Hafker explained that he was preparing a comprehensive lecture with the title of "The Face of the Earth," which was to be presented at all the chief schools, colleges, and universities of Germany. Kinematograph subjects carefully chosen from the world's supply are to illustrate each subject touched upon, and the movement has met with the approval of the learned heads of all the chief educational institutions of Germany. Mr. Hafker has been deputed to place the matter on a practical footing, and has visited the chief centres of Europe in search of subjects. These will be in every case of a geographical character, and Mr. Hafker leaves for Paris to-day, after six days spent in English circles.

* * *

I was keenly interested in the details given me of his plans, and the scheme struck me as practicable and likely to have far-reaching consequences. There can be no doubt of the authority which attaches to the names of the prominent German educationalists who have signified approval. I hope to return to the scheme in greater detail after another talk with Mr. Hafker, who, it is interesting to note, is a prolific contributor to both the daily and trade press in Germany. It appears to me that this will be the beginning of the serious career of the kinematograph as an educational factor, and I am only sorry that our own authorities have not seen fit to extend greater encouragement to those who have spent money and energy in this direction.

# Latest News from America

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, NOVEMBER 23RD, 1909.

During the past week the rumour has become current that Mr. Murdoch is about to formally offer his best foreign films for sale at 8 cents per foot. This is indeed startling news. It will, of course, be remembered that some weeks since there was merry warfare between the International Company and the Film Import and Trading Company of New York as to who should handle the European films controlled by Raleigh and Roberts. In this contest the latter company won out, and the impending cut in price by the Murdoch interests is no doubt a direct retaliation.

Serious consequences from such a cut seem inevitable. The Film Import and Trading Company will have to meet the cut and the American manufacturers will soon be compelled to do the same. This means financial disaster or else quick and thorough reorganisation of the Independent interests. It does not seem probable that any amount of price cutting can draw seriously from the field of licensed companies. Certainly it cannot disorganise them. The result must necessarily be that the damage will be confined to the Independent forces and that they will have to organise or die. There is now one-fourth or one-fifth of the total American trade in the Independent field. With reasonable co-operation among the Independent interests this share of the total market can no doubt be maintained. Without co-operation the Independents will in the near future lose the entire field or at least find business conditions within it so bad as to justify no permanent investment of capital.

Certainly if increase in the number of releases and additions to the size of their plants is a criterion, the licensed companies are in a top-notch business condition. The Vitagaph Company has just given out word that it is seriously considering putting out three reels a week in the near future, and news comes from Philadelphia that Lubin is about to double the size of his plant in that city. The plans for the Lubin improvements include provision for a new studio approximately 100 by 180 feet, and for a new factory 90 by 225 feet. The Lubin studio will have sliding walls permitting of the introduction of objects of practically any size.

———

At the same time the American manufacturers are beginning to realise that there are great advantages in staging a large per centage of their stories in natural or outside settings. With this fact in view, most of the American manufacturers took companies upon summer trips to localities at some distance from the studios,and results unquestionably justified the effort. It appears now, however, that winter migrations to warmer climates will be equally, or even more popular than the summer trips. The Vitagraph Co. will take a large company to the American tropics in January, and several other manufacturers will make similar excursions.

———

The United States Circuit Court handed down a decision on November 15th in the matter of Sussfield, Lorsch & Co., and J. A. Berst *v.* the Government. The Treasury Department had assessed the import tax upon motion picture film at the rate of 65 cents per pound and 25 cents ad valorem. The assessment was made on the basis that motion picture films were to be classified as "manufactures of which collodion or any compound of Pyroxylin is the component material of chief value." Under the decision of the Circuit Court, however, it is held that motion picture films are "photographs" within the meaning of the revenue law, and that the duty upon them is confined to the 25 per cent.

R. S. S.

# MISCELLANEOUS ADVERTISEMENTS

**6d. per line (10 words).**
**Three insertions for price of two.**

**The Best Medium for Operators.**
**Sure Sales of Apparatus and Films.**

## SITUATIONS VACANT AND WANTED.

ADVERTISER – Operator good, both currents and lime with first-class outfit. Desires Engagement with bona fide people, on share or salary, with or without films, good references, full particulars, if licensed, etc. Box 5, Kinematograph Weekly, 11 Tottenham Street, London, W.

WANTED Immediately, a first-class experienced Operator, one who understands taking, printing, developing, etc., etc. No experimenters required, only first-class professional men need apply. All particulars first letter. No callers. All letters—Apply, A. & H. Andrews, Pictorial Enterprises, 5 New Compton Street, London, W.C.

AN Artist with spare time and with special knowledge of slide painting, desires work at exceptional prices. Can work up from drawings or descriptions. Best work only. Slides coloured (hand) from 6/- per doz.—Box 33 Kine Office.

OPERATORS requiring situations cannot do better than advertise in the KINEMATOGRAPH AND LANTERN WEEKLY. It is the paper which is read by the whole trade.

WANTED Competent Operator, capable of managing small show in Midlands; good prospects. State salary, experience, etc., to Box 8, Kinematograph Weekly, 11 Tottenham Street, London, W.

THROUGH Disappointment, Operator Wants Engagement, lime or electric (complete outfit if needed), several years' experience; references and abstainer. Operator, 29 Brynteg Terrace, Treharris.

LADY, conversant with business throughout, would like to represent firm hiring films, selling machines or accessories, or some speciality requiring energetic interviewing and talk. V., Box 11, Kinematograph Weekly, 11 Tottenham Street, London, W.

CANADA.—Advertiser with Picture Interests there, returning shortly, would be open to take up any business or representation, and invites correspondence. "Can," Box 12, Kinematograph Weekly, 11 Tottenham Street, London, W.

## APPARATUS & FILMS FOR SALE AND WANTED.

DAYLIGHT KINEMATOGRAPH SCREEN, to be Sold, patent rights for England and the Colonies. A real practical and efficient screen, easily made, cheap and portable, no curtain, no glass is being successfully used on the Continent. Apply, A. Elsy, 25 Compton Terrace, N.

CINEMATOGRAPH, Negative Films developed and printed at moderate prices, and prompt despatch, good quality and satisfaction guaranteed. Box 6, Kinematograph Weekly, 11 Tottenham Street, London, W.

CINEMATOGRAPH, Dreadnought Bioscope, complete with re-winder, sheet 4,500 feet films, etc. Price the lot, £30, only once used. I. W. Moore, 63 Lansdown Road, Oldham.

WANTED to buy cheap for cash, good bioscope, iron house, lenses, resistances, arc lamp, gwyer jet, regulators, etc. H. G. C., 70 Malham Road, Forest Hill, S.E.

IF Your Films are Dirty, send them to A. Perrin, 24 Church Street, Shaftesbury Avenue, London, who will return same as new. Repairing and Cleaning, 5/- per 1000 feet.

SEND for List of Special Up-to-Date Secondhand Films for Sale, including Blackpool Flying films.—WALTURDAW, LTD. 40 Gerrard Street, Shaftesbury Avenue, London, W.

SEND for Our Hire Lists with Scale of Charges. We hire Pathe, Biograph, Vitagraph, and all leading makers' films.—WALTURDAW CO., LTD., 40 Gerrard Street, Shaftesbury Avenue, London, W.

APPARATUS of any kind is easily sold by advertising it in the KINEMATOGRAPH AND LANTERN WEEKLY—6d. per line. Try it.

EXHIBITION Stand and Trunk combined, Gaumont's Chrono, 38s., cost five guineas, very little used; socket jet (£3 15s.) 20s. 54 Crescent Road, Stockport.

## SLIDES FOR SALE AND WANTED.

CLEARANCE SALE of superb collection of Lantern Slides. Life model sets, Travel, Gems of Art, Astronomical, Aborigines, etc. Dissolving effects, Flowers, Statuary, Cathedrals, Dicken's Empty Chair, The Alps at Sunrise, etc. Call and see them.—Sanders & Co., 71 Shaftesbury Avenue, W.

**SONG SLIDES on Hire,** American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

## MISCELLANEOUS.

FOR SALE—Well fitted Bioscope Hall in busy neighbourhood. Low rent—going concern.—Box 10, Kinematograph Weekly, Tottenham St., W.

SINGLE LANTERN SHEETS at wholesale prices, send at once for price list to Rudd, 23 North Street, Leigh-on-Sea.

SITES or Existing Buildings for Electric Theatres required, or going concerns. Send full particulars to London Concessions Syndicate Ltd., King's House, King Street, E.C.

PICTURE HALL To Let or Sell, holds 600, Rent £2 Weekly. Coal Gas and Current laid on. J. McAllister, 128 Cleveland Street, South Shields.

**FILM HIRE,** send for lists. We go nap on Pathé, Biograph, Cricks & Martin Edison, and Vitagraph films. 40 other publishers.—WALTURDAW CO., LTD. 40 Gerrard Street, London, W.

SEND for Second-hand List of Up-to-date Films, published to-day, also list of all the old winners. Prices from ½d. per foot. We can offer you any film advertised at less money than elsewhere, must be cleared to make room for new novelties.—WALTURDAW CO., LTD., 40 Gerrard Street, London, W.

**POSTERS, POSTERS, POSTERS,**—Make your fronts attractive with our highly coloured Pictures. They "drag" the people into your shows, all sizes and shapes. Sample Parcel 5/- Post free,—Heron & Co, 11 Tottenham Street London, W.

**787 TRON** is the Telephone Number of THE GAUMONT SCOTTISH FILM BUREAU, **360 Royal** the phone number of THE GAUMONT COY. LTD. Office in Liverpool, where every trade requisite can be obtained for purchase or hire.

SPLENDID HALL, accommodate about 700; electric arc lamps out and in, also gas service, steam heated, ready to walk in and commence picture business, centre of town, next to market; a gold mine for a picture man up to date; lease up before Christmas; present holder has offered, but want others, long or short lease. A. S., 436 Lees Road, Oldham.

SITES. Mr. Dixon Scott, of The Kino, Jarrow, and The Royal Kino, Hebburn, wishes for particulars of any suitable sites, buildings, or going concerns. Address 14 Washington Terrace, North Shields.

PICTURE HALL for Sale, town (65,000) North England, thoroughly up-to-date, pass all regulations, licensed music, no opposition; nets each week £14: sell at once, very cheap; first offer gets it; every investigation allowed. Reply G., Box 9, Kinematograph Weekly, 11 Tottenham Street, London, W.

DICTAPHONE and all apparatus complete for Sale, cost £35, will take first offer; suit manager of large firm; facilitates correspondence, etc. J. C., Box 10, Kinematograph Weekly, 11 Tottenham Street, London, W.

## C. SPENCER, Australasia,

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PARIS, November 29th.

### "Cinetoile" Films.

Our readers have already been informed of the plans made by Mr. Désiré Weiss for the production of negatives, and Mr. Weiss has since proved the value of his ideas. We have it on authority, indeed, that a number of his negatives have been sold in England, where they have secured appreciation. Mr. Weiss is now completing an organisation for producing positive films, and selling them in all countries under the name of Cinétoile, which means in English "Cinema Star." Contrasting with a certain other make of "Star" films, which are noted for their artistic qualities, but are issued in very small numbers, the "Société Parisienne de Fabrication and d'Edition de Films Cinematographique," will have a large output of "Cinétoile" films, and their staff of artists will be recruited from the best theatres and variety halls.

### Plans of the New Company.

The Paris air is now in the matter of fog almost as bad as that of London, and Mr. Désiré Weiss has sent to the Riviera a staff of artists for the purpose of securing negatives. The factory, which we have visited, is founded on that used for the making of negatives, and which had been bought from Mr. Théophile Pathé. Numerous alterations have been made and are now nearing completion, and the plant has been provided with printing machines and perforators of Prevost construction. Three to four films are promised every week; one comic, one dramatic, and one high class artistic film being the rule, and travel films not being excluded. Mr. Weiss is just contemplating securing the exclusive services of a competent travelling operator, in view of gathering new aspects, types, and adventures in the course of a world trip. The organisation will, of course, need completing by an equally good selling organisation, this applying to the agencies as well as to the production itself. He inquired curiously what we knew of the English taste, which he means to fully satisfy.

### Negatives Only!

Mr. George Hatto, whose daring enterprise we have mentioned of making negatives exclusively on a large scale, declared himself this week fully satisfied with his policy, which did not at first meet with the approval of the majority of the manufacturers. He has now pretty well penetrated everywhere, and keeps faithful to his policy of making negatives exclusively. He complained of the nasty Paris weather, as everybody does now, and stated his intention of going to Marseilles, where he was erecting a studio, though not so elaborate, of course, as the one he put up in Montreuil, and which has been described at length in the WEEKLY. Mr. Hatto will utilise the delightful shores of the Mediterranean as the background for many a film, but he will cross the sea and explore Algeria and Tunisia as well; he expects to find new points of interest in these countries, which have been visited only by isolated workers like Mr. René Moreau and Samama Chikli. Marseilles is also the selected site of an individual worker of worth, Mr. Pierre Ulysse, who has done excellent work with the Projectograph Company of Budapest, having installed this Company's studio and manufacturing plant, and who lately returned to Marseilles.

### Reticence about American Market.

Of the conditions in the United States, which have been investigated by MM. de Beaulaincourt, Vandal, Ambrosio, and Prieur, we can only say very little without running the risk of being contradicted. They are more reticent than they ever were before. Mr. Prieur at least has decided his own way of meeting the emergency, and he probably has no need of keeping silent; his company indeed shows the greatest satisfaction at the results of his enterprise. What the other companies will do is still unknown, and only one thing is certain, and that is the dissatisfaction of the present, which does not exclude, however, a possible adjustment of future conditions. Mr. Raleigh, whom we saw at his busy headquarters, refuses to be drawn, and has only emphasised one point which we will note as of a certain value in the present uncertainty: He has absolute faith in the future of the Film Import and Trading Company, and highly praises the ability of the company's manager, Mr. Freeman, from whom he expects great achievements, and a considerable measure of success for the interests entrusted to him.

### Royalty Honours the Kinematograph.

The King's Birthday Shooting Party was so well kinematographed that King Edward, who had previously received the director of the Royal Bio Company, Mr. Ernest Franzos, and expressed to him the keen interest he took in the views. By His Majesty's wish views were taken of Sandringham and the neighbodreood.

DUSSELDORF

DER KINEMATOGRAPH

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# London Cinematograph Co., Ltd., and Biograph Theatres, Ltd.

## A CURIOUS SITUATION.

This week the public have been invited to subscribe for an issue of £150,000 shares of ten shillings each in the London Cinematograph Co. The Company was formed in March last, with a capital of £50,000, and it is now proposed to ncrease the capital to £200,000, divided into 400,000 shares of ten shillings each.

A prominent feature of the issue was the statement in the prospectus to the effect that "preference in allotment will be given to shareholders of the Biograph Theatres, Ltd."

Very promptly the Biograph Company repudiated, through the colums of the financial press, any connection with the London Cinematograph Company.

Yesterday (Wednesday) the Biograph Company wrote to the KINEMATOGRAPH WEEKLY a special letter on the subject as follows:—

With reference to the prospectus of the London Cinematograph Company (1909), Limited, advertised in to-day's papers, and in which it is stated that preference in allotment will be given to shareholders of Biograph Theatres, Limited, I am instructed by my Board to request you to give publicity to the fact that my Company is in no way connected with that issue. I would further draw your attention to the fact that the Mr. T. K. Grant on the Board of the London Cinematograph (1909), Ltd., should not be confounded with the Mr. G. W. Grant, managing director of Biograph Theatres, Ltd.

JOHN SERVICE, Secretary.

Seen by a representative of this journal on the subject Mr. George Washington Grant, the managing director of the Biograph Theatres, Ltd., emphasised the fact that there was no connection whatever between the two companies. He further stated that he was not a director of the London Cinematograph Company, and never had been. His company had no objection to their shareholders having preferential treatment so long as it was understood that such treatment was not induced by statements as to any affinity between the two companies.

In the *Financial Times* of to-day (Wednesday) the following letter appears from the London Cinematograph Company, which would appear to be a counterblast to that sent out on the previous day by the Biograph Theatres:

SIR,—In reply to the letter from Biograph Theatres, Ltd., in your columns this morning, I am instructed to say that the directors of that company are perfectly correct in stating that their company is in no way connected with the issue of 150,000 shares of our capital at par.

Preference in allotment is offered to shareholders in Biograph Theatres, Ltd., inasmuch as the London Cinematograph Company (1909), Ltd., owns 25 per cent. of the share capital of that company and has supplied its film program for all its theatres ever since this company started trading.

I may also mention that in virtue of our large holding of shares in Biograph Theatres, Ltd., this company is represented on its Board.

I am, etc.,
G. H. Deeks, Secretary,
LONDON CINEMATOGRAPH COMPANY.

20, Bedford Street, Strand, W.C.
30th November.

In these circumstances the shareholders of both companies would be justified in crying out for more light.

### Messrs. Henry Hibbert's Pictures.

The Montgomery Hall has been taken for another short season in the cutlery city—Sheffield. The hall will open next Monday under the capable management of Mr. W. H. Bushell.

# Correspondence.

We do not accept responsibility for the views expressed.

## WHO FIRST USED THE IRON HUT?

*To the Editor* KINEMATOGRAPH AND LANTERN WEEKLY.

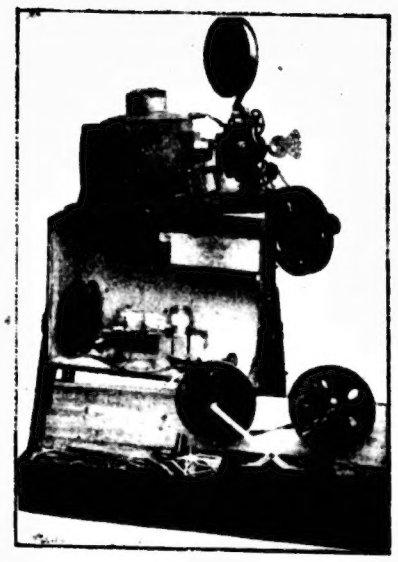
SIR,—On page 134 of your last issue I see that Messrs. Walturdaw claim that they were "the originators of the operating box," and also state that it has "been in use for 13 years." Seeing that the first regulations were not published by the L.C.C. until November 8th and December 20th, 1898, that cannot be correct. Up to that time no boxes or restrictions of any kind were in vogue. I used one of my own invention on January 14th, 1899, not two months after the regulations were passed, and Mr. Hurndell, who has only the last few weeks re-started showing animated pictures, was only a little while in front of me. I should therefore like to know the date of the first use of the Walturdaw box.

When the regulations came into operation the inspection was made by Mr. Livingstone, chemist to the Council, representing the Theatres and Music Halls Committee, and my house was one of the first (next to Mr. Hurndell's) to be examined and passed. Afterwards the inspection was handed over to the Fire Brigade Committee as Mr. Livingstone considered it was not compatible with the duties of his office that he should be called upon to examine apparatus used for entertainments at music halls and other such places after his work in the laboratory was finished. The Council thanked him for his extra services and presented him with an honorarium to compensate him for the time he had spent in such duties.

In conclusion I can only hope that the regulations under the new Act will be carried out more uniformly than under the old regulations, as in my experience in various districts, perhaps in the same week, what was considered a violent breach by one, was looked upon by another as a very trivial matter.—Yours, etc.,

Kennington. J. BRANDON MEDLAND.


## AN EXCEPTIONAL OPPORTUNITY



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## CHRISTMAS SUBJECTS.

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## A CYCLING EXCURSION.

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# Gaumont's Film of "Dr." Bodie.

AN ENTERTAINING SUBJECT.

Gaumont's have now issued the film of "Dr." Bodie alluded to briefly in our last issue, and an inspection shows it to be a subject of unusual merit, both as regards quality and subject matter, and one which should meet with a good reception from the public—to whose curiosity it will obviously make a very strong appeal. The Gaumont Company have already booked the subject for several halls, and will send particulars of their terms and vacant dates to any showman who makes application.

In inspecting the picture one is again impressed by the "Doctor's" superlative merits as an entertainer, and whatever may be its value as a vindication of his various claims as a curer of disease it shows him to have devised a "turn" of quite a novel character, and one which lends itself admirably to living picture reproduction. Many of his experiments with electricity will be quite new to those who see them, and the sight of a cigarette being lighted on the bare arm of "La Belle Electra" while a strong current is passing through her body is one of the most striking things, as shown at close quarters, which we have ever encountered in a film, whether the capacity to take this current is as unusual as "Dr." Bodie would have us believe or not.

"La Belle Electra" figures in all the most effective scenes, and in another experiment is placed in a replica of the electrocution chair of American prisons, and while the current is passing through her the doctor forms an arc by making a contact between a carbon placed in her mouth and another in his hand, afterwards similarly lighting arc and incandescent lamps by making a contact with her body. A member of the "committee" who, incited by the "Doctor," kisses "La Belle Electra," appears to receive a severe shock.

"Bloodless Surgery" is illustrated in another scene, a child being carried on whose leg is plainly seen to hang loosely and uselessly. By massage and other means the Doctor restores the leg, at least temporarily, to normal suppleness, and the child walks off the stage unassisted. Then "the cage of death." "Dr." Bodie attaches a copper garter to his bare leg and connects it to the wire of the cage, the resulting flames and sparks being very noticeable and the wire actually melting away. Then entering the cage, he makes a number of contacts with the live wires surrounding him—a very effective display from the brilliance of the rapidly succeeding flashes.

Later the Doctor performs the feat which Mr. Justice Darling ordered to be performed at the Law Courts—passing a current stated to be 30,000 volts through his body from a huge induction coil, and this furnishes another interesting scene, but there has previously been a humorous interlude in which a number of "hypnotised" subjects comport themselves in variously humorous ways—the best scene being a burlesque Burns-Johnson fight, the most remarkable feature of which, to an unbiassed person, is that neither combatant, even by accident, appears to hit the other. The painless removal of a tooth from a hypnotised subject is also shown.

The concluding picture is not without humour. It is entitled "Dr. Bodie's Message to the Glasgow Students," and shows the hero of the picture with arms bared and raised in a pugilistic attitude. Possibly the defiance would have more value attached to it if it were made otherwise than through a medium so triumphantly superior to eggs and other missiles as a living picture. The subject is, however, decidedly one of the most entertaining issued for some time, quite apart from the controversial question, and both Gaumont's and "Dr." Bodie are to be congratulated on their respective shares in its production.

# The Roosevelt Hunting Pictures.

MR. CHERRY KEARTON'S PRIVATE VIEW.

It has been known in the trade for some time past that Mr. Cherry Kearton had obtained the privilege of accompanying Ex-President Roosevelt during his sporting trip in East Africa for the purpose of taking kinematograph pictures of the expedition. The results of his efforts were displayed at a private view at the Alhambra on Tuesday, before a large assembly, including the Duke and Duchess of Connaught.

In the course of a few introductory remarks, which he illustrated by slides from his own still photos, Mr. Kearton told of the difficulties inseparable from photographing wild animals in their native haunts. Frequently a long and tedious progress towards a group of "rhinos" or lions whom it was desired to take would be rendered fruitless by the animal scenting the approach of the hunters. Despite this, some remarkable pictures were obtained at close quarters, every one of them, with the exception of that of a rare species of monkey, being of beasts in their natural state of freedom. One of the most interesting slides showed the arrangement of the camera with which flashlight photos were obtained at night time. The apparatus was brought to bear on the drinking-place, and wires arranged so that an animal coming to drink could not help coming in contact with them. In doing so the flashlight was exploded and the lens of the camera uncovered, a remarkable picture thus being secured of a lion approaching the pool.

The films, which were developed by the Rosie Film Co., were decidedly interesting and unusual in character. Quite apart from the interest attaching to the glimpses of the Ex-President's excursions in pursuit of sport, which were shown, and the interesting glimpses of the customs of the natives, their war dances, etc., the close views secured of the game which abound are in many cases remarkable. Particularly was this so in the case of a view of a kingfisher carrying small frogs to feed its young, and in the picture of Jackson's dancing-bird, the male circling about the nest upon which the female is brooding. This picture, by the way, was taken no less than 8,500 feet above sea level. Among other features were cleverly taken photos of Eland, Water-Buck, Zebras, Hartebeests and Wildebeests on games reserves, Hippopotami, Crocodiles, and Giraffes. Mention may also be made of interesting illustrations which were given of Marabou Storks feeding young ones, horned chameleons climbing trees, lizards at play, movements of the African Ground Spider, and the young Serval Cat.

### Beethoven's Life in Film Form.

The fact that Sir Herbert Tree is at present staging a play illustrating the life of the great musician, Beethoven, at His Majesty's Theatre lends an added interest to the announcement made by Messrs. Walter Tyler that on December 17th they will issue an Eclair film dealing with the career of this celebrity. The subject practically follows the same lines as the play, the vicissitudes of Beethoven's life being vividly shown in detail, and the last scene showing his death, following his discovery of the treachery of the nephew whom he loves passionately.

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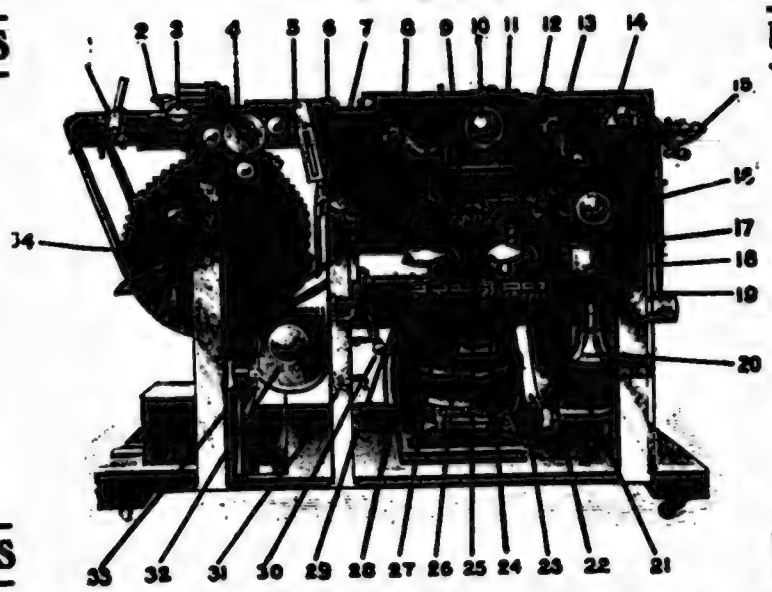


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# Legal Enquiries and Answers.

*Two eminent Barristers-at-Law supply articles on legal questions affecting the trade. Each week they will answer questions and give advice to those who send to our office, addressed "Legal Page, Kinematograph Weekly, Tottenham Street, London, W."*

**OUR Subscribers are requested to note that we cannot reply to inquires through the Post Office, and that we take no notice of anonymous communications. Replies, however, will be given to initials if desired. All queries to be written on one side of the paper only.**

**We are at all times pleased to give our Subscribers any advice or opinion they may require; but we cannot in any way hold ourselves responsible for the results of such advice or opinions, nor can we undertake to answer questions unconnected with the trade, or as to the value of businesses, or the stability of firms.**

**Questions should reach this office as early as possible in the week, but in no case can replies be given the next week unless the inquiries are received by the first post on Friday morning.**

## A Wife's Will.

Disappointed.—My wife has made a will, and has left her money to her two brothers Charles and John, and a person called Jones. The will states that if either Charles or John dies the share of either is to go to their children. But it does not mention Jones in the same way. Jones has died. Does his share go to his children, or to the general fund, and so increase Charles and John's share, or can I as her husband claim the portion left to Jones? My wife and I are apart.

*Answer.*—Charles and John will benefit if the will states they are to be residuary legatees. Jones is now defunct, hence he can take nothing, and as a will speaks from the death of testator, when your wife dies Jones will have gone long since to his relative Davy Jones, and is unknown to law. In this case your wife has ignored you, and she can quite lawfully do so.

## Dog v. Bike.

O. P. N.—I have a favourite dog and keep him at my hall, he being a good watch dog. But he don't like bicycles. He ran after one yesterday, and kicked up a row. The man on the bicycle kicked at him, and fell off his machine. He has now sent me a claim for the loss of his trousers, which he tore, and wages lost by hurting his sit upon. Am I liable?

*Answer.*—If he can prove that the dog was out of control, and you knew of its bad habits, and looked as if the dog would attack him, you might probably be held liable. But his evidence would require to be very clear indeed.

## The Nonconformist Conscience.

J. N.—I have a hall near here, and I had to take a cottage next door. My show is open o Sundays. The cottage was let on lease when I took it. I, of course, took it over. The tenant attends a chapel opposite, and has complained of the people coming to my show on Sundays being a nuisance to him. What action, if any, can he take? The chapel people also propose taking action. Can they also take action against me?

*Answer.*—To keep within the law, admission to your show must be free. But you may charge for seats. Next, the parties may bring an action against you for permitting or causing a nuisance. But in the case of a private person special damage must be shown, that is something more than mere inconvenience. Such a nuisance may consist in or arise from the use of a highway in an excessive but at the same time otherwise lawful use of such highway. We advise you to keep your doors open and your place quiet to passers by.

## Filling Up the Tax Paper.

Proprietor.—I have been asked for the usual return of income for taxing purposes. I have certain artistes whose expenses I pay from hall to hall—I having several. This includes carriage of props. In drawing up a balance sheet for the above purpose how should the above charges be treated.

*Answer.*—These charges are in fact trade expenses, and should be deducted from the gross profits.

## Mismanagement.

Sh. Worker.—I have had my present premises for about four years. For the last two years I have run a kinematograph show under management. I find it has run me out of cash. My manager has not kept up-to-date with subjects, and the people have ceased to patronise. A meeting of my creditors has been held and they wish me to sign a letter of authority allowing them to dispose of my interest and not allowing me to take another hall in the neighbourhood. How shall I stand if I sign such a document?

*Answer.*—The answer to your question involves many issues. Your maxim after this experience should be "Put not your trust in princes nor any child of man." If you sign a letter of authority for the disposal of the business we think you have done all that can be expected of you. But if we were in your shoes—and we are pleased to say we are not—we should most certainly eliminate the latter clause. We see no reason why you should prevent yourself from earning a living by exhibiting your films. The reason your creditors wish you to sign the clause is that it would make the sale of your hall more valuable from a purchaser's point of view. Take Punch's advice to those about to get married—don't.

## Sale of a Limited Company.

K. S.—Some time ago I formed my show in a limited liability company. I have now a good offer from a private person who wishes to buy from us. The company is formed of myself, wife and five friends who are all willing to sell. 1. Can we sell outright? 2. Will the company thus cease to exist? 3. Are any legal steps necessary?

*Answer.*—1. You can sell outright. 2. A limited liability company is an artificial person created by law, and as it has neither a soul to save nor a body to kick, its creator must give it its quietus. That is it must be properly wound up and the facts advertised. If this were not so persons might be giving credit to a non-existent body. 3. Several formalities have to be gone through. It is work for a solicitor advised by good counsel.

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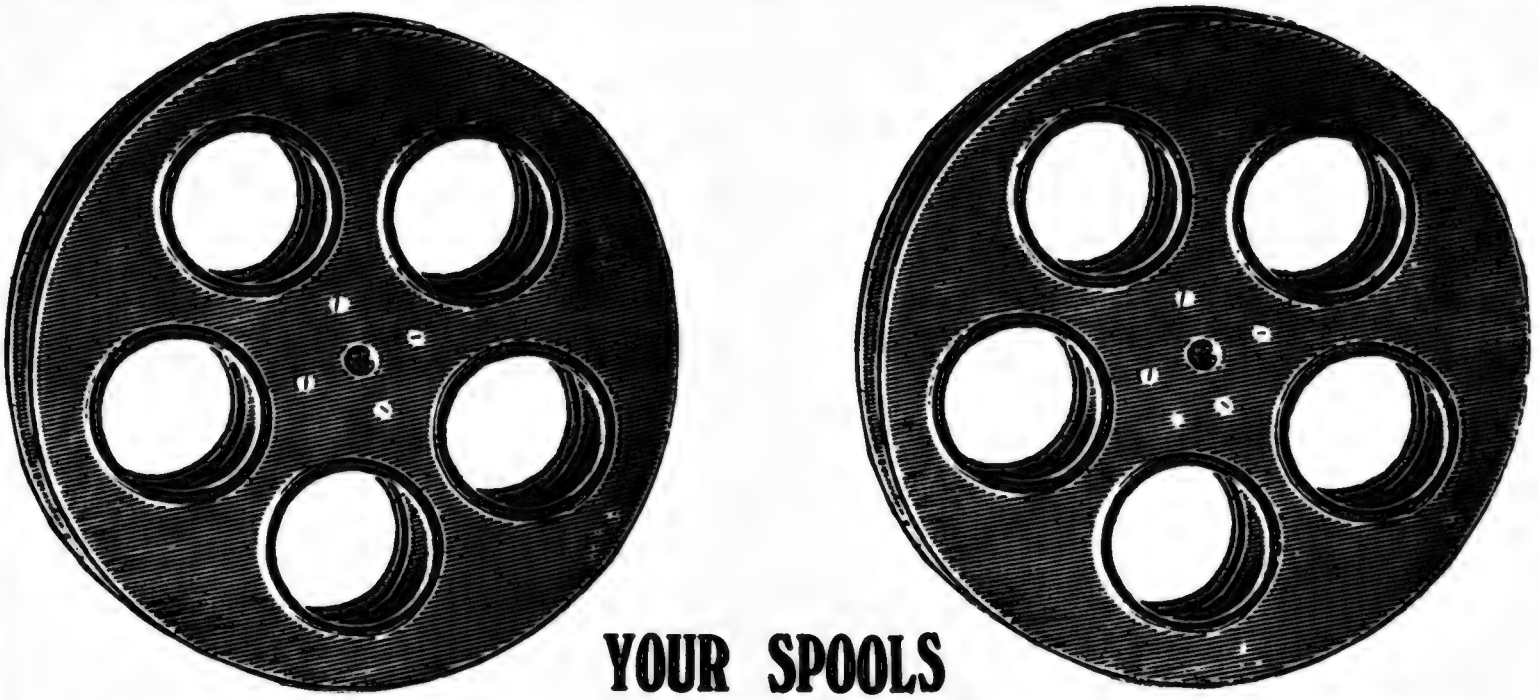

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## NOVELTIES TO TOP YOUR BILL EACH WEEK.

| | | | Feet. |
|---|---|---|---|
| **Released Dec. 3rd** | Tracked and Trapped by Boy Scouts (Walturdaw) | exciting | 585 |
| | Journey to Sofia | travel | 350 |
| | Mother Love (Duskes) | pathetic | 557 |
| | The Eternal City (Latium) | travel | 382 |
| | Landlord and Lodger | pathetic | 565 |
| | No. 13 | comic | 400 |
| **Released Dec. 10th** | Mother-in-Law would Fly (Messter) | comic | 530 |
| | Magic Shaving Powder (Deutsche Bioscope) | comic | 565 |
| | A Visit to Tunis | travel | 225 |
| | The Accusing Watch (Vesuvio) | Dramatic | 760 |
| | The Haunted Man (Duskes) | comic | 480 |
| | Torpedo Boat in a Rough Sea (Duskes) | | 200 |
| **Released Dec. 22nd** | Sappho, a Grecian Story (Meester) | dramatic | 690 |
| | Out With It (Meester) | comic | 340 |
| | Tommy Lad (Walturdaw) | dramatic | 560 |
| | The Valley of the Visp, Switzerland (Welt) | travel | 370 |
| | The Story of a Cigar (Welt) | industrial | 440 |

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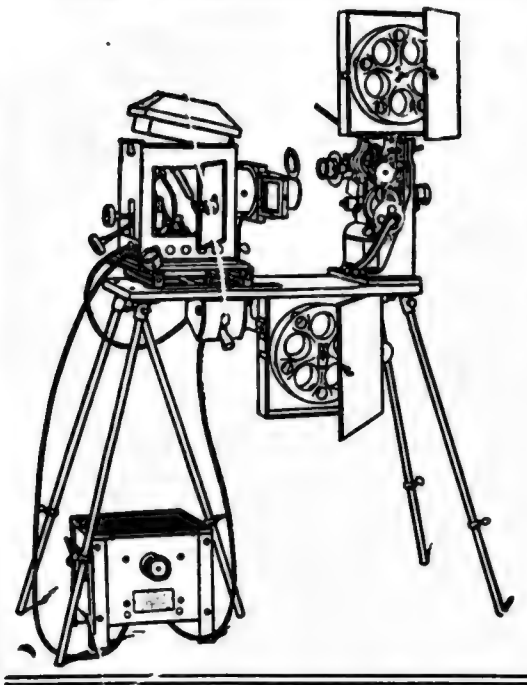

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## NEW SUBJECTS. Now Released:—

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### A NEW LIFE

A dramatic story of the loving child Cosette's influence in the life of the great hearted Jean Valjean. Whilst it is complete in itself, it is really another incident in the life of Victor Hugo's hero Jean Valjean and companion to our previous two films.

No. 6528 Code "VERTEMENT" Length 985 feet

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# A Dainty Film from the Vitagraph Company.

FINE QUALITY IN A STORY OF THE SEA.

One of the best films in point of quality and staging which even the Vitagraph Company, who have been responsible for so many headliners recently, have produced, is issued this week with the title, For Her Sake. The opening scenes, prettily set by the sea, show the introduction of Joel, a sailor who has come into a fortune, to Mary, a girl whom his shipmate, Tom, is desirous of marrying. The latter is, however, looked upon with little favour by the girl, and after he has presented Joel to her, he soon realises that his friend occupies the position in the girl's affections to which he himself aspires. Jealous, he takes steps to watch the couple, and one day, following them to the sea shore, comes upon them in one another's arms. A quarrel ensues and Tom refuses to become reconciled, and even when the young couple leave the church after their wedding ignores his old friend's proferred hand.

Eight years are then supposed to have passed. Joel and Mary, now the parents of two children, one a girl of six and the other a tiny baby, are happy with their wealth, when one day the announcement comes upon them that the bank in which all their capital is deposited has failed. A pathetic scene, well acted by every character, shows the courageous determination of the young couple to make a fresh start, but a position is not easy to find, and Joel is at last compelled to accept a job before the mast on a sailing vessel. On reporting himself on board (a well staged scene, showing the arrival on deck, where a number of sailors are busily hauling up the anchor) he discovers the bo'sun to be his old friend Tom. The latter once again refuses the hand offered him, and roughly orders the other to commence his duties.

A remarkably realistic scene follows, in which the vessel is seen to be a complete wreck. The hold is full of water, and the decks awash, and all the efforts of the men at the pumps fail to remedy the matter. A fine picture shows the frantic efforts of the crew to save themselves as the vessel founders, and then we are shown the shore of an island, on which Joel, almost unconscious, and with a badly hurt leg, has been thrown up. His injuries prevent him from doing more than drag himself on to a ledge of rock, where he sinks helpless, knowing that he must be covered as the tide comes in. Tom has also been washed ashore, and stumbling through the water, comes across the other's prostrate form. Joel make a piteous appeal for help, to which the latter responds with a blow only, and then making his way inshore, Tom rigs up a tent and, lighting a fire, sits down to dry himself. He cannot, however, forget the piteous condition of his old friend, and as he sits brooding a vivid vision comes of the wife with her children pleading on her knees for help for her husband. Tom repents, and going back to the other, revives him with brandy and carries him to the tent.

A little later the two, now firm friends again, attract the attention of a passing ship, which sends a boat to their rescue, and they are carried back to civilisation. The woman, who has given up her husband as dead, is overjoyed at his entry, and when he explains to whom he owes his life, she warmly thanks Tom, who has been shyly standing at the door, and a highly effective tableau concludes one of the prettiest of recent subjects. The shipwreck scene cannot be too highly praised, while those showing the courtship are both dainty and prettily tinted. The acting of the wife calls for special praise, it is at once restrained and affecting, while the two sailors also sustain their part with credit, and a word of praise is also due to the child, who, whether expressing joy or sorrow, is natural and unrestrained.

# Subjects for Christmas.

GAUMONT'S LIST—CLEVER WORK BY THE URBAN ENGLISH STUDIO.

With Christmas less than a month distant, it behoves the showman to look about for subjects suitable for presentation to the holiday audiences which will fill his show—and particularly the youngsters who form so large and appreciative an element of the attendance at this time of the year. There is no lack of subjects, though up to the time of writing, fewer firms seem to have devoted their attention to the production of Christmas subjects than in some previous years. Leaving aside the successful issues of past years (and incidentally newly established showmen might do worse than obtain a copy of some of these capital subjects) the buyer has the choice of a number of subjects from the Gaumont Co. alone, which received detailed description in our last issue, and which comprise all sorts of subjects. TRAPPING FATHER CHRISTMAS, perhaps the best as regards plot, will retain its interest beyond Christmas week, while the others include several very clever transformation effects, FATHER CHRISTMAS VISITS THE ARTIST'S DAUGHTER calling for particular praise on this head.

Urban's two films are both more than usually good. BOBBY WIDEAWAKE is a first rate comic which will go at any period of the year, but is particularly suitable for Christmas programs. Bobby likes nothing less than his bed and has to be escorted thereto by his father, cane in hand. Bobby has no sooner settled down after undressing under protest, than the bed vanishes and he finds himself reclining on the floor. Bobby gives chase to the bed which he sees leave the garden gate and proceed down hill. It comes to rest at the mouth of a cavern and he clambers in and is settling down when the head and shoulders of a gigantic ogre appear from the cave, and grabbing the bed and its occupant, vanishes with it to his subterranean haunt.

Then preparations for a meal are made and Bobby in his bed is placed on the table while the ogre sharpens his knife and prepares for a meal, despite the appeals of the fearful youngster. This is a very clever effect, the tiny boy and the gigantic ogre both being obviously living persons, though on so absurdly disproportionate a scale, and their actions synchronising exactly. The giant at last makes a dive at Bobby with his knife whereupon the latter and his bed vanish—to reappear in the open, and after an exciting encounter with a large basket, the bed, followed by Bobby, plunges into the sea—another clever piece of staging.

Some of the cleverest scenes of the subject show Bobby on the bed of the ocean, where his adventures include encounters with sea nymphs and Father Neptune himself, and culminate in a triumphant ascent in the bed, assisted by a gigantic lobster. Unluckily he lands in the Arctic regions and has a narrow escape of being eaten by a hungry party of explorers, but at last, still on the faithful bed, for which he now feels the reverse of aversion, he ascends into the air, after a cleverly coloured section showing the Northern Lights, and takes a trip among the stars. One of the latter, unfortunately, falls on the bed and sets it alight, and Bobby is forced, with the pillow case for a parachute, to throw himself into space. He falls rapidly downwards—and wakes to find himself in his own bed at home. This appears to be a certain success with either adult or juvenile audiences. Urban's other Christmas subject will be found under " New Films."

## Living Pictures of Microbes.

The *Illustrated London News* last week contained a couple of interesting illustrations of the blood of a fowl, showing the germs circulating therein, and sleeping sickness germs obtained by means of the kinematograph. Another illustration showed in detail the apparatus by means of which the invisible can be kinematographed.

# IMPORTANT ANNOUNCEMENT

**Having secured the Exclusive Agency for an entirely new make of Film**

# THE WRENCH FILM CO.

**will, on and after December 22nd make weekly releases of unique and interesting Film Subjects.**

**Detailed Particulars of the Films will be posted Weekly to any Exhibitor, on receipt of Application.**

'Phone 192 City. Wires & Cables, "Biofilm, London."

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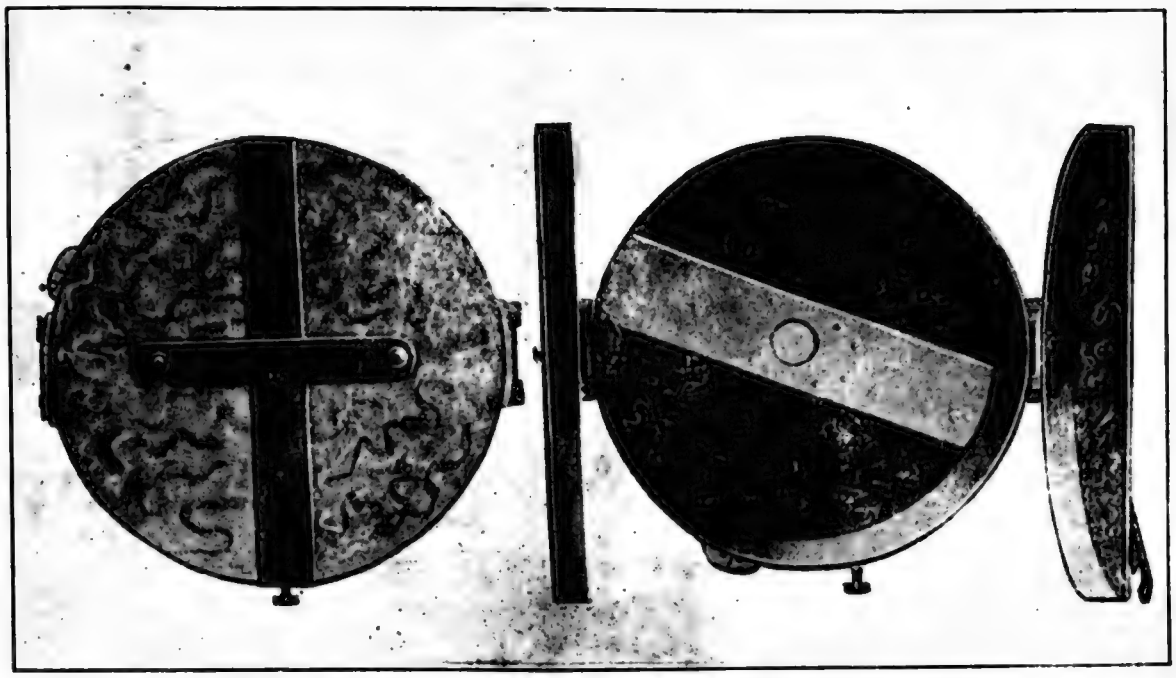

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380 ft. Portions beautifully Toned and Stained. Code "GILES." Released Dec. 22nd.

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# B. & C. FILMS

**All Winners!**

We are releasing on the 15th inst., the Second Series of the Great Detective Dramas:

## Three-Fingered Kate: Her Second Victim, The Art Dealer.

**Synopsis:—**

Since our previous acquaintance, Three-fingered Kate has been making quite an electrifying progress, and having, so far, successfully baffled the Detective Sheerluck's untiring efforts to capture her, has now become quite an expert cracks-woman.

Her sister, Mary, is proving a most valuable helper. Her ill-gotten wealth, coupled with her personal accomplishments, haye speedily obtained for her an entrance into the best society circles.

Baron Hertzen, a noted art-collector, and one of Mary's admirers, invites her to inspect his recently purchased oil paintings, and Mary tells Kate of this invitation.

A plan is made with lightning speed, but is almost spoiled at the beginning by Sheerluck, who, instructed by the police, descends upon the two sisters without any warning. Kate, however, in the nick of time, disappears into a bogus safe.

Sheerluck offers to accompany Mary on her visit, and under the circumstances she has to accept. They arrive at the Baron's House. Mary resorts to a ruse, and asks the butler to post a letter for her, thus leaving the door of the mansion free for Kate to enter unobserved into the picture gallery, where she hides behind a big oil painting.

The Baron and his visitors admire the paintings and leave the gallery, then Kate cuts the two most valuable pictures out of their frames, rolls them into an umbrella cover, and is about to leave, but finds the door locked. Keen witted as she is, she smashes a plate, the noise attracting the people into the gallery, and in their excitement they allow Kate to make her escape. The Baron is in despair. Sheerluck, however, finds a clue on the back of a painting, three-finger marks are clearly delineated, and he rushes out.

Kate has just telephoned to an art dealer, and Sheerluck surprises her. They meet face to face at last, but she overpowers him and vanishes through the grandfather's clock.

We next see Kate on the roof exchanging her valuable pictures for bank notes, with Mosenthal, the art dealer, by means of a water pipe. Sheerluck tracks her to the roof, and a most exciting chase ensues, out of which Kate emerges victorious.

***Length 660 feet. Toned and Tinted throughout.***

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Improves your Pictures 100 per cent. It is used in nearly all the Moving Picture Theatres of the U. S.

Brings out a true photographic reproduction of the actors. It gives the actors that real life appearance so much desired. Dissolves all the yellow out of the light. No reflex rays to hurt the eye. Full description on application. Price per can, sufficient to cover 10 x 15 feet, **12/6**, supplied by all the Renting Houses.

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# Another New Film Service.

THE CINEMATOGRAPH FILM HIRING CO., LTD., AND ITS MANAGER.

Mr. M. A. Pyke is already well known as the leading spirit in the companies owning two of the most successful living picture theatres in London, the Recreations Theatre in the Edgware Road, and the Finsbury Park Cinematograph Theatre. He has been so markedly successful as a showman that the news that he is entering the renting field will awaken a good deal of curiosity. A company is in process of formation for this purpose under the name of "The Cinematograph Film Hiring Company, Limited," with a capital of £10,000. A WEEKLY representative, in the course of a brief chat with Mr. Pyke, received some interesting information regarding the intention of the new concern.

"As a general rule," said Mr. Pyke, "I am opposed to a showman renting films, but I think the circumstances of our various establishments are unique. When we first started the Recreations Theatre we had a great deal of difficulty with various renting concerns, and found it quite impossible to get the service we wanted. Lately we have been capitally served both at Edgware Road and Finsbury Park by the Globe Film Company, but I think the increasing number of our shows—ten are already either running or in course of preparation, and we expect to have something like fifty before we are done—justifies our making preparations to buy our own subjects. Our first and principal object is to assure ourselves of a first-class program at all our establishments, but naturally, since we are entering the field as film suppliers, we shall make a strong bid for the custom of other showmen, and the best guarantee that our service will be a good one is that we are ourselves showmen, and, as such, must obtain the very best films issued.

"We were, I think, the first to start the three changes of films weekly in England, and as we shall continue this policy in all our new halls, you can see that we shall be pretty big buyers. The establishments at present under construction are, in addition to the already existing shows at Edgware Road and Finsbury Park, Cinematograph Theatres at Oxford Street, Hammersmith, Walham Green, Shepherd's Bush, Clapham Junction, Piccadilly Circus, Ealing, and Westminster, and many others, of which details will be published later. The hiring company is quite a distinct concern, and we have secured the services of Mr. Howard, late of Jury's, as manager, and have also taken capital premises at 4, New Compton Street."

---

Mr. G. F. Howard, whose photo appears on this page and who has already entered upon his duties as manager of the company alluded to above, has had almost a life-long experience of the show business. Born in 1876, he made his first public appearance three years later (the year of the Tay Bridge disaster) at the Cambridge Hall, Southport, as "Tiny Tim" in Charles Dickens' "Christmas Carol." Later, five years were spent at school at Ely, in Cambridgeshire, and then Mr. Howard served his apprenticeship to the business of entertaining with Messrs. Elijah Price, Victor Rosini, and Fred Smith, then running the original Pepper's Ghost. Later he found himself installed as drummer at the Elephant and Castle Theatre, London, and left this establishment to accept an appointment in a similar capacity with the celebrated Poole's Myriorama, then by no means so well known as at present. The organisation was, as a matter of fact, at that time devoted to the exploitation of a ghost show. Mr. Howard secured promotion rapidly enough, becoming in turn secretary and assistant manager, musical director, and finally lecturer—the position of honour in a show of this class. Altogether he was with Poole's for upwards of fifteen years, and only left them in April, 1906, when he joined Mr. Jury as operator. He has seen the Long Acre firm increase from comparatively small beginnings to its present position of importance in the trade, while he himself

MR. G. F. HOWARD.

was first promoted to the management of the shop and finally became general manager.

Despite these busy times at home, Mr. Howard has found time to visit other countries, and with a touring picture company has been three parts round the world, and his adventures in these far-off corners would make interesting reading if he could be persuaded to relate them. It will be seen that his experience has been of the practical sort that should give him an invaluable insight into the requirements of the showmen who apply to the Cinematograph Film Hiring Company for their service. The latter's offices will be opened after the necessary alterations on Monday next, when Mr. Howard will be pleased to see either old or new friends at 4, New Compton Street.

---

### Breezy!

A native of Blyth sends us the following picturesque pen picture of West's Picture Palace in that town:—"The night policeman was pacing his lonely beat in the neighbourhood of this hall, when he was startled by hearing loud screams from within. He gallantly dashed up to the top of the gallery stairs, but could only get his head and shoulders inside (it was literally overflowing), and then found the screams were screams of laughter and applause! 'It's the same every night,' said the attendant. 'I've only just joined the force,' said Robert, 'and it's my first night on duty. I didn't know.' 'Then,' said the attendant, 'you're the only one in Blyth that didn't!' And now everybody knows it!"

# MARKT & Co. (London) Ltd.
## American Film Department.

## SELIG

We are releasing Saturday, DECEMBER 11, Selig's latest great marine spectatorial drama

### Wheels of Justice

*Length 950 ft.*

Releasing Saturday, DECEMBER 18, Selig's latest Wild West drama

### Cowboy Millionaire

Beats Brewster's Millions, and is bound to create a great sensation.

*Length 1,000 ft.*

## BIOGRAPH

We are releasing on Saturday, DECEMBER 4

### In the Watches of the Night

A story of the silver lining of the clouds of despair. This is a strong dramatic subject which will appeal to the masses.

*Length 996 ft.*

Releasing Wednesday, DECEMBER 8

### Libes of White on a Sullen Sea

A story of unrequieted love. Strong dramatic. The scenery in this picture is especially good. *Length 975 ft.*

### The Expiation

Atonement of a self accused wrong. A social drama of great interest.

*Length 992 ft.*

—o—

We are now supplying an attractive and artistic coloured poster of all our film product. We would kindly request showmen to apply for these through their Renting House. Free sample on application with name of Renting House.

**Full descriptions of above subjects will be found in another part of this publication**

**Shall we place you on our Mailing List?**

**West End Showroom: 4 RUPERT STREET.**

**Head Office: 6 CITY RD., LONDON, E.C. Telephone 648 City.**

# BIOGRAPH

***Leading Showmen's Opinion of Biograph Films and their effects on the Box Office.***

## MARKT & CO. (London) Ltd.,
## 6, City Road, E.C.

*Continued from issue of November 25.*

Tyne Picture Hall, Wallsend-on-Tyne.
BIOGRAPH FILMS 15th Oct., 1909.

Dear Sirs,—I have no hesitation in saying that we have always found your films to be of high standard and merit, in fact the best on the market.—All good wishes,

J. MACHARG, Proprietor.

The Gem, Great Yarmouth.
BIOGRAPH FILMS 2nd Oct., 1909.

Dear Sirs,—As regards your subjects, they are very much appreciated by my audiences, and I have many enquiries as to whether any of your productions are included in the current programme.—Yours faithfully,

E. V. BARR.

Market Hall, Whitehaven.
BIOGRAPH FILMS

Gentlemen,—I always feature your subjects well, looking out for all the new ones and ordering them from our renters.—Very sincerely yours,

V. BRANFORD.

Blaenavon Band of Hope, 29 Broad Street, Blaenavon.
4th November, 1909.

Dear Sirs,—We always stipulate when hiring films, that at least one third of the programme should be made up of American Biograph subjects.—Yours truly,

A. J. SWILLIM.

Gaiety Theatre, Glasgow.
November, 1909.

Dear Sirs,—I consider the Biograph films subjects A.I. plot staging and acting, are equally good. Although we have critical audiences nightly at the above theatre, there is always instant applause at the termination of one of your clever productions. As a slight proof that Biograph subjects suit our patrons, I may say that during the last eight months, Mr. J. J. Bennell has bought and shown close on 40 of your excellent films. Wishing you every success, believe me to be, sincerely yours,

FRED HARLENO.

*These testimonials will be continued in the next issue of the* KINEMATOGRAPH AND LANTERN WEEKLY, *and in the meantime we should be pleased to have the opinion of any of our showmen friends who have not written us on the above subject.*

# LEOPARD HUNTING

ANOTHER REMARKABLE WARWICK FILM.

AN EXTRAORDINARY ANIMAL POSE.

This film is remarkable in many ways. The photographic quality is splendid. The incidents are of a character to impress, and the views of a tropical jungle are in themselves sufficient to make this film of more than usual interest.

Hunting big game is a sport full of intense interest, and it is seldom that really good pictures can be secured, owing to the dangers involved. In this film, however, we have a succession of scenes of such a thrilling nature that we wonder how they can have been procured. Leopard Hunting is one of the Cape to Cairo Series, and gives us all the details of a big hunt in an African jungle. The scenery is superb in its wild rugged beauty. We see the hunters preparing for their expedition. Through the thick jungle they track their quarry. A powerful leopard is seen climbing trees, leaping from branch to branch, and showing every sinew of his beautiful figure. He comes down to the ground and begins feeding, tearing flesh and bones and showing the fierceness of his nature. The hunters place a tempting bait, and the beast falls into the trap. Whilst feeding he is shot by the hunters. The bearers arrive and improvise a stretcher and carry off the dead body of the handsome beast. We are then shown the skinning of the animal, which is finally packed securely ready for despatch to England. Words are inadequate to give a clear idea of the beauty and attractiveness of this series of pictures which convey so vividly to our sight the great dangers and difficulties of leopard hunting in the wilds of Africa. The scene where the leopard leaps from tree to tree and otherwise disports himself in his native element, is calculated to impress any audience, and not the least important feature is its great educational value to our rising generation. We fully expect a good sale for this film, as it is a subject that can be put on at any time, and will never grow stale.

The PATHÉ FRÈRES "CINEMATOGRAPHIC" SMILE!

ACQUIRED BY ALL BOTH YOUNG AND OLD WHILST WITNESSING OUR COMIC FILMS!

If your Business is not looking as Cheerful as these smiling faces, it is because you are not exhibiting enough : : : :

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Put a few more in your Programmes, and see what the effect is!

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31-33 Charing Cross Rd., W.C.

# You will want some of these Films

**For Your Next Programme.**

**Note the Releasing Days, Wednesday, 8th December, and Saturday, 11th December, 1909, and ask your Hiring Agents to reserve the Films you select for prompt delivery.**

## THE SOLE LEGATEE

Comic play by Regnard. Code Word "Jetée."
Approx. length 1155 ft. Releasing Day, Wed. 8th. Dec. 1909.

## The Smuggler's Daughter (S.C.A.G.L.)

Dramatic piece. Code Word "Jaugeage."
Approx. length 595 ft. Releasing Day, Wed. 8th Dec. 1909.

## Suicide as a Profession

Comic. Code Word "Javeline." Approx. length 595 ft.
Releasing Day, Wed. 8th Dec. 1909.

## A Student on the Spree

Comic play by Max Linder. Code Word "Javelle."
Approx. length 610 ft. Releasing Day, Wed. 8th Dec. 1909.

## "THE IBIS"

**The Crown Prince of Belgium's Training Vessel.**
Code Word "Javanais." Approx. length 740 ft.
Releasing Day, Wed. 8th Dec. 1909.

## None But the Brave Deserve the Fair

(S.C.A.G.L.)
Comic play. Code Word "Jatte." Approx. length 610 ft.
Releasing Day, Sat. 11th Dec. 1909.

## The Adventuress

Dramatic. Code Word "Jeton." Approx. length 906 ft.
Releasing Day, Sat. 11th Dec. 1909.

## The Obstinate Mule

Comic. Code Word "Jesuite." Approx. length 330 ft.
Releasing Day, Sat. 11th Dec. 1909.

## A Woman's Repentance

Colored. Code Word "Ireel." Approx. length 890 ft.
Releasing Day, Sat. 11th Dec. 1909.

## A One-Legged Story

Comic. Code Word "Jérémiade." Approx. length 314 ft.
Releasing Day, Sat. 11th Dec. 1909.

## PATHÉ FRÈRES' COLOUR CINEMATOGRAPHY

**A DAY IN VENICE** Code Word "Intimité." Approx. length 428 ft. Releasing Day, Wed. 8th Dec. 1909

**WILD BIRDS IN THEIR HAUNTS** Code Word "Interne." Approx. length 460 ft. Releasing Day, Sat. 11th Dec. 1909.

## SPECIAL FILM.—*MACBETH*

Code Word "Laminage."
Approx. length 1072 ft. Released immediately.

See **Pathé Frères Weekly Illustrated Bulletin** *and Supplement, No. 31, for FULL descriptions; also "New Films and their Makers" of the* KINEMATOGRAPH WEEKLY.

# PATHÉ FRERES, LONDON,

## 31-33 Charing Cross Road, W.C.

Telegrams: "Phonofilm, London." Telephones: 3037 Central. 3239 Gerrard

THE PUBLIC WILL PAY FOR

# CLARENDON FILMS

**This Week's Comical Feature.**

# IN LOVE WITH A PICTURE GIRL

**Comic in the Extreme.**

**Shrieks of Ecstasy.**

**Groans of Mirth.**

It is the prettiest thing he has ever seen—and Adolphus rushes at the girl in the picture with the enthusiasm of a born lover at first sight. It is not easy to adequately describe the series of exciting episodes which are involved in his romantic attachment. The girl on the poster is pasted up in one place after another, but always with dire consequences to her ardent suitor. Unfortunate passers by, meeting Adolphus, have the wet poster planted in their faces, and their violent struggles are mistaken by the excited youth for exuberant affection. Further eccentric situations coming in rapid succession, are enough to send the serious judge into hysterics—finally Adolphus is captured by an unsympathetic crowd, who push him into a barrel along with thousands of editions of his girl, and the contents of the paste pot, and after rolling down several steep hills, we have the satisfaction of again seeing our friend emerge, but he is so completely covered with his picture girl, that he is hardly recognisable.

**No. 212** **Length 380 feet** **Price £9 10 0**

**Less 33⅓ per cent. Cash with Order.**

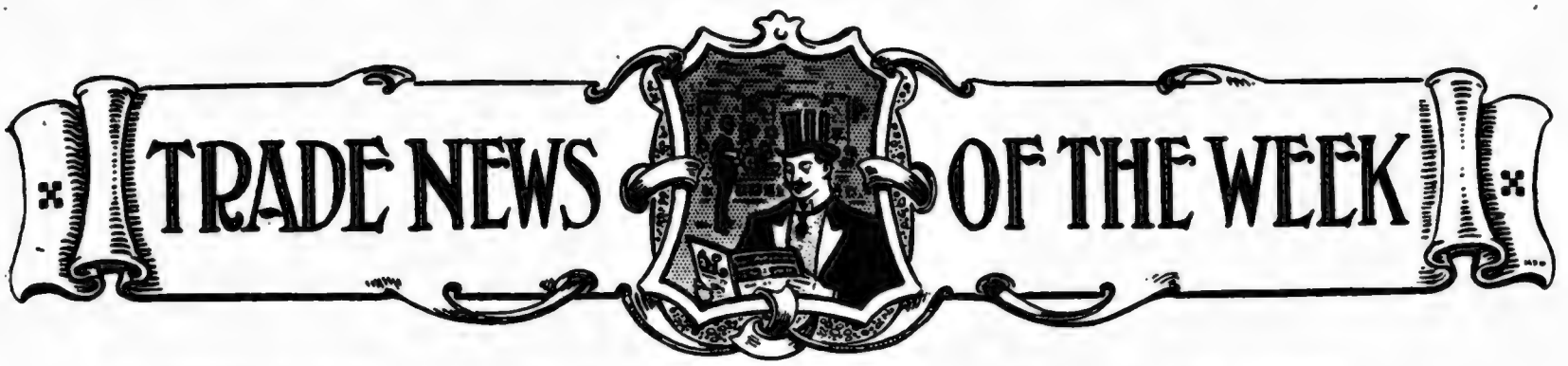
## IT IS THE SUBJECT THAT TELLS.

*IF YOU HAVE ANY TROUBLE IN SECURING CLARENDON FILMS, WRITE DIRECT TO*

# THE CLARENDON FILM CO.,

**Limes Road, CROYDON.**

Telegrams: "Cinemat, Croydon." Telephone P.O. 921 Croydon.




### Re-opening at Middlesbrough-on-Tees.

Mr. G. H. Blackburn has re-opened the Temperance Hall or a season, with a program of pictures, three nights a week.

### 20 feet of His Majesty.

An inquiry from Grimsby for a film of the King, to be used instead of a slide, appeared last week. The applicant can obtain what he requires from the Hepworth Company, 15-17, Cecil Court, Charing Cross. The Presision Film Company, also issue the subject and Pathe Freres a film which also includes the King and Queen.

### Christmas Kinematography.

Arrangements are now proceeding in various towns to enhance Christmas festivities by a liberal use of the kinematograph. The Sheffield magistrates have given their sanction to an entertainment at Montgomery Hall.

### Mr. Alfred West at Blackheath.

Last Thursday Mr. Alfred West, F.R.G.S., of Polytechnic fame, gave his celebrated "Navy and Army" show at Blackheath, under the auspices of the National Service League, and was the recipient of enthusiastic congratulations from the members of the league.

### Mr. Dixon Scott Keen at the Kino.

An artistically painted proscenium and advertising curtain has recently been installed by Mr. Dixon Scott at the Kino, Jarrow-on-Tyne, and is a great improvement to the hall. The advertising curtain is lighted from the lantern in the operating box, and the advertisements are thus given a prominence which should be valuable to advertisers.

### A Managerial Change at Jarrow.

Mr. Arthur Clarence, relinquishes his engagement at the Palace, Jarrow, on the 24th inst., to take over his new duties as sole responsible manager for Messrs. Weddle & Co., at the New Picture Theatre, Jarrow, which is rapidly nearing completion and which will open on December 13th. Mr. Clarence is hard at work with the arrangements, etc.

### Quiet Satire.

Under the head of Polar Polemics, "Travel and Exploration" says: "It seems, indeed, as if success in this field of exploration would be measured in the future, not by the gain to geographical knowledge, but by the admittance or exclusion of the explorer in the popular Valhalla of Madame Tussaud's, and the length of the kinematograph display at the Palace Theatre!"

### Another Hall for Mr. Sidney Bacon.

Mr. Sidney Bacon has secured a long lease of the Romilly Hall, Barry, S. Wales, and after entire redecoration and reseating, he will open the same as a first class picture entertainment. This hall will be run in conjunction with his halls in Kingston-on-Thames, Erith, York, and Carlisle. The Welsh v. Summers Fight has scored a success at all Mr. Sidney Bacon's halls last week.

### Mr. Burley Goes Rinking.

Mr. James Burley has severed his connection as manager of the Canada Picture Palace, West Hartlepool, and opened a rink. We know Mr. Burley's enterprising spirit, but we venture to think it a step in the wrong direction, seeing that the rinking "fad" will, without doubt, quickly wane. We hope to hear before long that Mr. Burley has returned to his former "love," and to find his name soon associated again with a picture program.

### "Curtainyline,"

which was alluded to by "Stroller" appreciately some months back, is now being offered for sale by Messrs. Markt & Co. The preparation is, as already explained, largely used in America, where many living picture screens have been coated with satisfactory results, and a test in Messrs. Markt's showroom convinces us that it does undoubtedly give an increased brightness and detail to the picture. On this point the testimonials received from American users, as embodied in a circular sent to us, speak convincingly. "Curtainyline" is sold in powder form, and prices and other particulars may be obtained on application to Messrs. Markt & Co.

### Data Wanted.

A scientific encyclopedia is about to be published by the editor of "Sciences Gauthier-Villars," under the direction of Mr. Léauté, the well-known member of the Academy of Science, and our French correspondent has been commissioned to write an article on kinematography. He is particularly anxious to make this exhaustive article as full as possible of data from British inventors and scientists, and any readers having books, patents, or articles of research of scientific or photographic nature would greatly oblige us by letting us have information regarding these. We understand that the article will include the scientific origin of the kinematograph, its industrial and commercial developments, and its present perfection with regard to scientific research and progress.

### New Agencies for Mr. J. F. Brockliss.

Mr. J. F. Brockliss, at Rupert Court, already finds his offices none too large, but their space will be still further taxed shortly, when in addition to the agency for that wonderful projector, the Motiograph, Mr. Brockliss will have the handling of a film agency of great promise—that of the Aquila Company of Turin. On one of the most recent of his periodical visits to Paris Mr. Brockliss met M. Ottolenghi of the Aquila Company, who came from Turin specially to meet him, and finally fixed up the agency, which will supply two or three films weekly. The Aquila Company are specialising in tinting effects, and recently received an order from the King of Italy, who has a projector of his own, for a copy of The Poetry of Life, a recent subject in which these effects were prominent. Mr. Brockliss informs us that he is in receipt of a cable from Mr. Roebuck, of the Enterprise Company, nnouncing the despatch of a first consignment of Motiographs on November 30th—these being a special new model, which will be dealt with in detail in a later issue.

# YOU MUST HAVE OUR FILMS

in your Show. We do not let our Subjects on Hire direct, but that is no reason why you should not write us if you wish to Hire them. We will put you on to those Renters who buy them every week and so assist you to get them.
——————They are of the——————

# BEST QUALITY PRODUCED

and are sure to bring you in money. If you have not had them in your program yet, try them once, and we are sure you will make a point of having them always.

## A Personal Trial is Better than Relying on Solicited Testimonials

THIS WEEK WE PUBLISH— *All at 4d. per ft. NETT*

| | | |
|---|---|---|
| THE DOCTOR'S SACRIFICE - | A First-Class Modern Drama | 830 ft. |
| A PLEASANT WALK - - | The Remarkable Adventures that followed the Loss of a Hat | 413 ft. |
| BORGA - - - | A beautiful town in Finland illustrated in an attractive series of views. | 312 ft. |

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Works: COPENHAGEN, FREE-PORT.
Telephone: 172 CITY.

And at BERLIN, PARIS, NEW YORK, GENOA, VIENNA.
Telegrams: "NORFILCOM."

### Another Fine Hall at Newcastle.

Mr. James McHarg, the proprietor of the Tyne and Royal Picture Halls at Wallsend. is building another first class hall at Byker, Newcastle-on-Tyne, which will open about the end of the year.

### A Managerial Change.

Mr. W. F. Jackson, until recently manager of the Canada Picture Hall, Wigan, has now undertaken the management of the West Hartlepool "show," where he intends to "make things hum."

### Our Tees-Side Correspondent.

We are glad to learn that our Tees-Side Correspondent, Mr. J. W. Hudson, who has had a slight but sharp attack of influenza, is up and about again. Showmen and friends in the district, have, no doubt, wondered at his absence among them this last few weeks, and will be pleased to hear of his recovery.

### A Notable Conversion.

The Blackburn Roller Rink Company have converted their Mincing Lane rink into an up-to-date picture hall, so that instead of the whirr of the skates the hum of the kinematograph will now be heard. The hall has been adequately heated—a most important point—and fitted with cosy seating arrangements and up-to-date management.

### An Experienced Exhibitor.

The picture exhibition which has been running for several months in the Blackburn Exchange under the managership of Mr. Arthur Northrop, continues to attract full houses, and the matinees on Thursdays and Saturdays are equally satisfactory. Patrons are always certain of an excellent and well chosen program which is the thoughtful outcome of Mr. Northrop's ripe experience, that gentleman being thoroughly *en rapport* with the tastes of English audiences, having lectured on and managed projections in all parts of the British Isles. Mr. Northrop believes in keeping faith with the public and giving them full value for money, and an exhibition which is at once high in tone and generally educative as well as recreative. A word should also be said for Mr. Allen, whose manipulation of the Gaumont machine is at once precise and perfect. Although having a very long throw from the back of the large hall, the pictures are brilliant and sharp, and strikingly steady.

### Sheffield Fair and the Regulations.

The well-known Sheffield Fair commences in a few weeks, and thousands of people visit the piece of ground known as the Cattle Market. In former years the chief amusements were wild beast and fat lady shows, boxing saloons, and exhibitions of art (?) filled with stereoscopic photographs of questionable character. But during the last two or three years the beautifully decorated travelling picture palaces with their costly organs have been the premier attraction. If permission is given to hold kinematograph exhibitions, a matter for local showmen's consideration will be, "Why should travelling showmen be allowed the privilege of giving picture entertainments under canvas whilst the proprietors of well built permanent halls are compelled to make structural alterations, pay the cost of a fireman's services and his pension subscriptions, private telephone, and heavy rates?" If permission is not given the Sheffield Fair will be a thing of the past and a large portion of the £1,500 a year paid for the use of a piece of waste ground by the travelling showman will be lost to the rates. The Chief Constable will have a great opportunity during the next week or two of showing his great tact and wisdom which apparently members of the motion picture trade do not possess. How to satisfy the general public, ratepayers, permanent exhibitors, and travelling showmen without breaking the new regulations is a question.

### Where Rinking is Preferred to Pictures.

Rinking for the time being seems to be the premier amusement for the people in the Hartlepools district, both the "classes" and the "masses" being well catered for. There are four rinks and another opening shortly. Consequently, the halls have been doing poor business of late, but, no doubt, pictures will again have their turn, as the public taste changes. We hear, in fact, that one rink is closing down next week, and another the week after. This is a sign that the public here are already surfeited with rinking.

### Pictures Benefit Charities.

On Sunday evening a sacred pictorial concert was given at the Park Picture Hall, West Hartlepool, in aid of local charities. The hall was lent gratituously, and the staff and artistes gave their services for the occasion. An excellent program was submitted, sacred and appropriate illustrated songs being rendered by the various artistes. A special feature of the entertainment was the reciting of Mr. Harold Mitschke, who was heard at his best, especially in his rendering of "Lasca," for which he received quite an ovation. The Park Picture Hall Co., of West Hartlepool, also gave a successful sacred concert on Sunday in aid of the local hospitals.

### Northern Pictures, Ltd., West Hartlepool.

Since the management of this hall was undertaken by Mr. J. Coleridge, B.A., enterprise and determination have characterised the entertainments provided by Northern Pictures, Ltd., and patrons of this cosy picture palace, into which the Oddfellows' Hall was recently transformed, have no word of qualification in their praise of their programs which are being presented weekly. This week's bill is a strong one and the bookings show that every effort is being made to maintain the standard. The machine used is one of the very latest out, displaying the pictures to advantage, and in the selection of films the utmost care is taken that the subjects chosen are new and interesting. A welcome innovation is the lighting of the hall whilst the pictures are being exhibited, the clearness of the pictures being in no way impaired. Madame Coleridge has proved a talented musical directress. The stories of the various pictures are graphically described by Mr. Coleridge in a manner which enables all to follow the program with additional interest. In addition to the lengthy program of pictures, Miss Muriel Reid, pleasingly contributes the illustrated songs.

### Success of "Our Navy" and "Our Army."

Mr. Alfred West's splendid animated pictures of life in Our Navy and Army at the Polytechnic, Regent Street, gains in popularity each year, and this, the 12th London season, is proving one of the most successful. The enthusiastic applause and hearty laughter shows how thoroughly the audience appreciate the entertainment. The lucid explanations given by Lieut. Sutherland, and the delightful music of Mr. Julian Frederick's orchestra, makes it a kinematograph entertainment of exceptional excellence. The enhanced charge for admission willingly paid by crowds of appreciative patrons is also testimony to the intrinsic merit of the show. The prices at the Polytechnic are 4s., 3s., 2s., and 1s., and "House full" is more often seen outside. In fact, many days last week all the reserve seats were full whilst there was some room in the 1s. section. A continual string of carriages and motor cars can always be seen driving up. The hall is very prettily decorated, and seats nearly 700. The stage is artistically arranged with flowers and plants, whilst the screen is draped with flags, etc., there is an air of snug comfort in the hall. The plush reserved seats are at the back and the end of the balcony. Mr. Alfred West gives personal attention to everything, and he is great on details, he governs the whole in such a genial manner, and his staff work all the harder in return, but none work harder than he does himself, and the result is continuous success.

# VITAGRAPH HEADLINERS

## Vitagraph Films should Top your Bill!

### *Have you had "SCALES OF JUSTICE" & "ONAWANDA?"*

We do not say you **must** have the following Winners in your program—**but you ought to.** They hold your audience: they are real **Thrillers.** Call and inspect them. Our operator loves work, and he is there to do it. Our Showrooms are open from 9 a.m. to 6 p.m. daily—or after that time by appointment—Sundays excepted as this day, **weather permitting,** he is out burning **petrol.**

**This Week's Novelties**—**To be released December 4th, 1909.**

## For Her Sake

**Or, Two Sailors and a Girl.**

An unusally interesting film including a most sensational picture of a sinking ship produced aboard an actual wreck with a realism that no studio production can ever approximate. Tom and Joel are shipmates and chums, and Tom is delighted with the news that Joel has become the heir to his uncle's fortune, but the friendship of years is broken when Joel succeeds in winning the love of pretty Mary Turner whom Tom wishes to marry himself. Tom goes off to sea but Joel stays ashore, for his uncle has left him independently rich. Eight years later the failure of a bank compels Joel to ship as a sailor and by chance he is serving under Tom, who has risen to be mate. The old enmity remains and Tom refuses to be friends, even when the ship is wrecked and they two are the sole survivors of the crew, being cast upon an island, but the memory of Mary haunts Tom, he succours Joel; later they are taken off the island by another whaler. The rich dramatic possibilities of this intensely interesting story are fully developed, and both in point of action and staging this is an unusally good subject—even for the Vitagraph.

**Code "FOSAK."** **Posters for this subject.** **Length 807 feet**

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Code "FOSAK." Posters for this subject. Length 807 feet

# Never Eat Green Apples

A short, humorous subject with plenty of comedy of action and presenting an unusually good pantomimist as the heroine of the tale. Mrs. Hawtrey nibbles at a green apple while her maid is preparing her morning bath. The green fruit raises havoc with an empty stomach and the resultant cramps cause her to rouse the neighborhood with her cries. The police are attracted and an ambulance summoned, while the passers by gather in front of the house in the belief that murder is being done inside. The ambulance surgeon advises a hot water bag and this simple application is sufficient to allay the pain and bring smiles to the agonized face. A comedy film no manager can afford to ignore.

Code "GREAP." Length 278 feet.

# Betty's Choice

Betty is a little English girl, the daughter of Squire Kenyon, a landed proprietor. She loves Basil Howard, a neighboring landlord, but she is inclined to be a flirt and she leads him a long chase. One day when he has waded into the lake to procure for her the water lilies she admires—because they are inaccessible—he stumbles and falls. He is a sorry spectacle and Betty leaves him for Cecil Gilman, a new arrival from London. Betty encourages Gilman's attentions to pique Basil and in this ruse she does better than she anticipates, for at the County Ball, Basil is angered because she gives Gilman the dance belonging to him. He vows that he will not see her again, but in saving the Kenyon home from the intrusion of burglars he is wounded and Betty makes her choice, selecting the country gentleman in preference to the city man, and who did not show to advantage in the fight with the burglars. A charming love story, daintily told amid picturesque scenes.

Code "BECHOI." Posters for this subject. Length 511 feet.

**Do not forget we have Handsome Coloured Posters with most of our films.**

**Look out for more Top Liners released December 11th, 1909.**

**The Diver's Remorse, Too Many on the Job. Redwing's Gratitude.**

**Sample Copies now ready for inspection.**


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THE

Telegrams: "VITGRAF, LONDON."

## VITAGRAPH COMPANY OF AMERICA,

**25, Cecil Court, Charing Cross Road, London, W.C.**

NEW YORK: 116, Nassau Street. CHICAGO, 109, Randolph St. PARIS: 15, Rue St. Cecile. Berlin 220. Friedrichstrasse.

HIRE!
HIRE!
HIRE!
HIRE!
HIRE!
HIRE!
HIRE!
HIRE!

# Hark!

What is this cold bleak air
  Which passes o'er the Bank Account
  And thins the Showman's hair;
While a low cry of anguish
  Like the last dying wail
Of some poor ruined Showman
  Is borne upon the gale.

# Showmen

**Come into the Haven of Rest provided by the**

# Safety Bioscope Co.

We can see you safely through all your troubles, with our splendidly organised HIRE SYSTEM,
GOOD FILMS,
BETTER CONDITIONS,
BEST SERVICE.

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**"Bioscope House,"**
**84 SOUTHAMPTON ROAD,**
**LONDON, N.W.**

Telegrams:
"Skelped, London."

Telephone—
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## GERMANY.

The modifications recently recommended by a committee in the manner of levying the "ticket tax" have been approved by the town council of Dortmund. In future the seating capacity of the picture halls and the price of admission are left entirely out of consideration in deciding the contribution to be paid by the proprietor, who has to pay 5 pfennigs for every visitor to the show. The new regulations have not affected kinematograph enterprise and it is announced that Herr Mark, of Berlin, has secured a long lease of the ground floor of one of the chief buildings in the city for the purpose of a show.

Herr Hausberge has opened a new kinematograph theatre at Cologne, under the name of the "Scala."

At Intersburg, the "Elektra" Theatre has been opened by Herr V. Widnie.

Messrs. Lacroix and Huber will shortly open the "Thalia" Theatre with a picture program at Strasburg.

Another popular restaurant has adapted part of its premises for the purposes of living picture exhibitions—the Restaurant Kaiserhof at Gevelsburg.

Other theatres were opened this week, or are on the point of opening at Bremen, Eisenach, Possneck, Sagan, Ohligs, Slade, Ahlen, Aaran, Insterburg, and Konigschulte.

## AUSTRIA.

The firm "Donaustadta Bioscop" have erected a new living picture theatre at 23 Eursgasse, Vienna, on ambitious lines, which will be formally opened on December 1st.

## AUSTRALIA.

(From Our Own Correspondent.)

Sydney, Oct. 26th.

Boom! Boom! Nothing but boom in the moving picture world this side of the sphere.

Our Australian people might well be contented, for when work is done for the day (and work is also booming) then the family, headed by dad, makes for the nearest picture show when the tea things have been put away. Our climate is right for outdoor amusements, and for pictures it is ideal. This accounts for the numerous "Continental" shows on all sides. Every suburb of any size has one—North Shore, Manly, Warrickville, Ashfield, Glebe, etc., all have got excellent outdoor shows, mostly capable of seating up to 4,000 people, and the audiences thereat *are* pictures in themselves. Looking round one recently I saw all classes represented. The prosperous city man, with a companion or two, enjoying the easy pleasure of the place; the brawny worker, surrounded by his family, from the baby to granny; and what a place for lovers in the half light—often moonlight, too—all natural, all happy, and all intensely interested in the most wonderful invention of the day—animated photography.

There are too many shows I think. Showmen are coming thick and overspreading the suburbs and the country. The city halls must suffer considerably, for the outsiders can mostly show as good subjects. But let me warn the new comers—don't rush things; there's a limit.

The Victoria Hall is completed, and King's Pictures light up on Saturday, the 30th inst. The hall is furnished grandly. Pathé's "Black Hand" star picture has got a grip on the shows, and if any prospective villain sees it I'm sure he'll repent and give back his illgotten gains.

Shackleton has hit hard. Of course, there is a local interest attaching to this film, and we all go dotty on things like this.

The Bijou people are impelled to again improve their already fine hall. I'm sure they deserve "good biz.," for they do not niggle at expense.

Mr. Acheson bumped into unkindness at Balmain. He had worked up a good thing for six months or so in the Methodist Hall. The good people though, who own the place, are out for dollars, and it is rumoured a white-haired favourite has been leased the hall over Acheson. I'll let you know the newcomer's name next time—he must be a pious soul. Acheson has shown game though, and rented and fitted up a Continental place in the vicinity and is going to kick hard. More power to his leg, say I.

King is another fighter. King's Pictures open at the Olympia in Melbourne for the great Cup week. King deserves and commands success, started from deck and climbed hand over hand to the top gallant. Now he is established from Melbourne to Brisbane.

West's, at the Glaciarium, and Spencer's, at the Lyceum, never fail to draw big houses. At both these entertainments patrons may be always sure of the very latest importations, with complete change every week. Competition is very keen, and the public are the gainers by it.

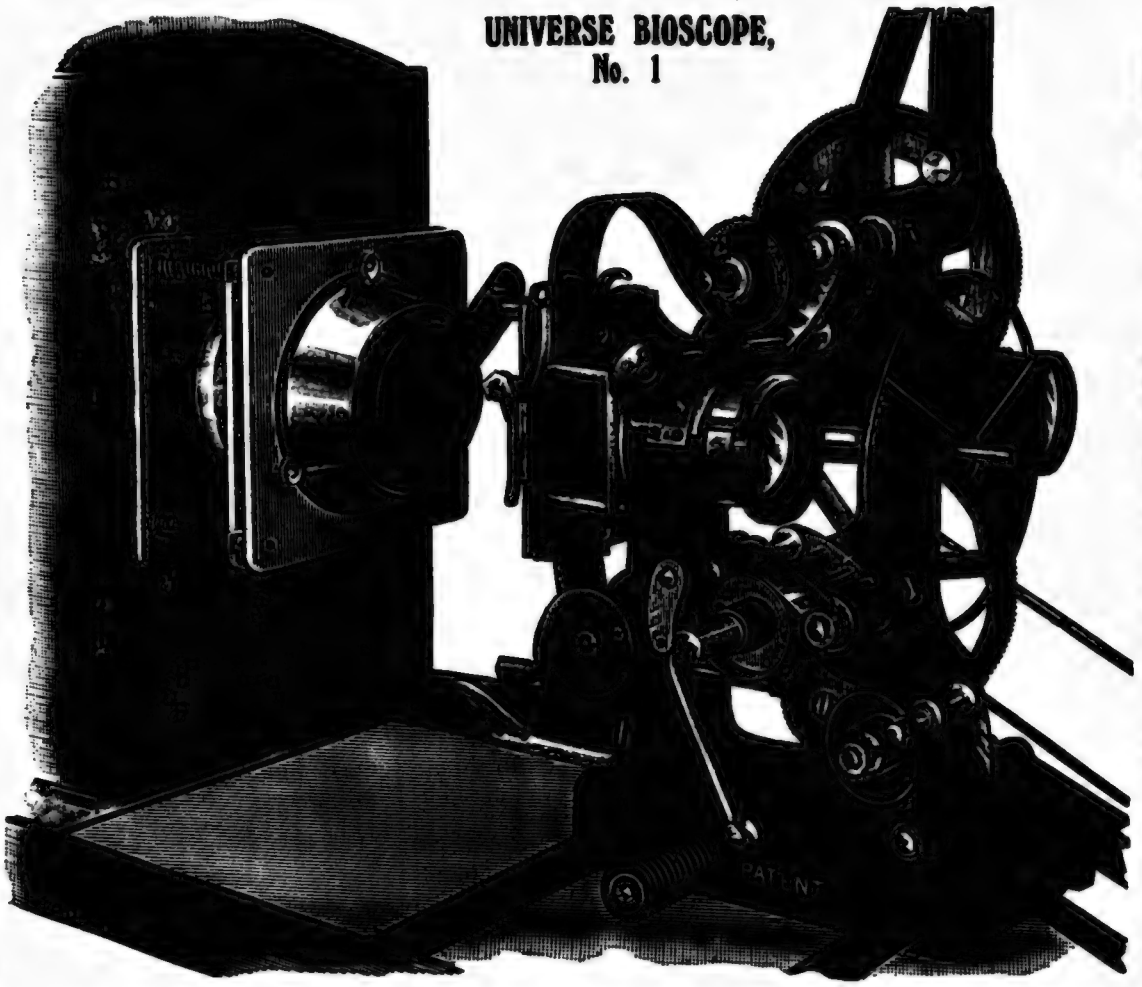
I have to report a new departure here which may or may not affect the standing shows and their price of admission. A couple of Americans have landed in Sydney with thousands of feet of film of the sensational order. They secured a lease of an old theatre (the Oxford), spent £600 or £700 in alterations, etc., and opened it with an up-to-date show at the following prices: Adults, threepence; children, one penny. They have two operators, and are going all day from 11 a.m. until 11 p.m. Their expenses must be fairly large, and I fail to see how they are going to make it pay, but there is no doubt if they do make it remunerative they will open up in all the States. It is the first real American invasion at cheap prices that Sydney has yet had. Everything is done in fine style with regard to fittings, and the show is principally sensational drama and comedy creations.

Melbourne

By Saturday next (the 30th October) this city will be inundated with kinematograph enterprises. Wirth's Olympia, which has been occupied so successfully for two years by West's Pictures, will be reopened with King's Pictures, and whether Melbourne will be able to stand so many shows remains to be seen. Within one hundred yards of each other, just across Prince's Bridge, there will be West's Pictures in West's building, Tait's Pictures at the Glaciarium, King's Pictures at Olympia, and most probably the Continentals, an open-air entertainment—to say nothing of the moving picture enterprises in the city proper. 14,000 persons can be accommodated at these four amusement resorts alone, and it is my humble opinion that Melbourne has not population enough to stand it.

At the present time West's Pictures do far and away the largest business, and are the possessors of the confidence of the public, which, of course, is a valuable asset, and from what I know of the management no stone will be left unturned

UNIVERSE BIOSCOPE, No. 1



THE
# UNIVERSE BIOSCOPE

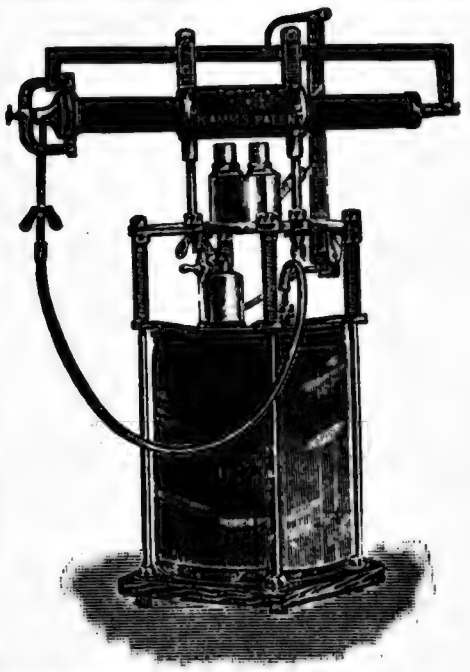
*Patented in all the Principal Countries*

THIS MACHINE embodies all the desirable improvements in Cinematographs, its special features being **steadiness, reliability, durability** and **freedom from flicker.**

The tooth wheels, which are extra large, are all cut in hard gun metal, and are meshed out so that no lateral shake occurs, thus ensuring silence as well as accuracy. The dog is made of steel and hardened, and the pinions are also made of the hardened steel. All spindles are machine ground, ensuring accuracy and uniformity.

This machine also contains a further improvement in the film adjustment, which can be actuated during the operation without moving either the lens or the light. Without introducing any additional roller or complication of extra parts, a most accurate and quick adjustment is obtained.

***Please write for fully illustrated description.***



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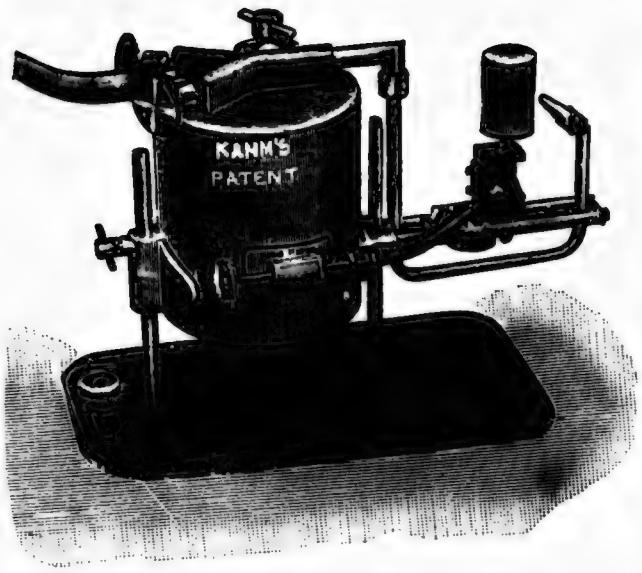
**For Colonial exhibitors deprived of electricity as an illuminant, our Oxygen - Hydrocarbon Plant, weighing only 45 lb. packed, cannot be beaten for cheapness, reliability, readiness and power**

Supplied by all Dealers.




KAMM'S CARBURETTER JET (Patent)

Wholesale only of

## L. KAMM & Co., Cinematograph Outfitters, 27, Powell St., Goswell Rd., London, E.C.

Telephone No. 8281 Central. Telegraphic Address: "Zerograph, London."

to retain and further increase that confidence. They have many advantages, inasmuch as their new building is quite up-to-date, specially built for moving pictures, and I think I am safe in saying the only firm who import all their own films and hire from nobody. Other enterprises here are supplied by Johnson & Gibson, Harrington & Co., Spencer, and Pathé Freres, the last-mentioned firm supplying the complete program for the Bijou Theatre here.

Mr. C. Spencer, from Sydney, who holds the Australian rights for the Shackleton picture, leased the Town Hall for four nights here commencing, on Friday, the 22nd last. The pictures were much admired.

Hoyt's Pictures have completed the finishing touches to their fine hall, and are now in full swing. They deserve to meet with success after months of battling with the powers that be to obtain a lease of the hall.

J. & N. Tait, in the Glaciarium, had a fine opening night, despite the keen opposition offered. Their many patrons who were shut out of the Athenæum because of the lack of accommodation, will have a better chance of obtaining a seat now, and evidently intend to avail themselves of this privilege judging by the crowds that storm the booking-hall.

Alex. Gunn & Sons are forging ahead "under full steam," being busier than ever. It is well that they got into the new and larger premises ere the season overtook them. We consider that another move will be necessary in the near future as the building even now does not appear capable of bearing the strain.

The Avenue Bioscope Company, in their "Continental" show at St. Kilda, have had the benefit of the fine warm weather of the past week or two, their patrons responding to nature's call to enjoy the refreshing and invigorating pastime of a stroll under the Southern Cross spangled Heavens. Their programs have been excellent.

Sculthorpe's Pictures are moving along and keeping abreast of the times. The Guildhall, Masonic Hall, and many suburban audiences appreciate the good things given by Sculthorpe.

BRISBANE.

King's Pictures, Lyceum Hall, will take a lot of beating if their program continues to be up to the present standard. One thing to the Company's advantage is the cool, airy building. If the hall is otherwise the best of shows are very poorly patronised in this hot climate.

West's Pictures realise that the Centennial Hall is not an ideal picture theatre, and they intend to build in Queen Street. The building will be on a long sweeping corner, thus making the building in the shape of a triangle—another sample of "West Enterprise."

The London Bio keep a constant change of good things at their various grounds—Ipswich, Dutton Park, and Toowomba.

Doolloongabba Continentals, though only a young company, is very popular here. Bert Ive's local subjects, taken by himself, are very much in demand and bring good houses —or gates.

# A Leading Scottish Manager.

We reproduce a photograph of Mr. George Edmunds, the genial and painstaking manager of Pringle's Picture Palace, Edinburgh.

Although Mr. Edmunds has only been some three months at this popular home of kinematography, many important innovations have been introduced and structural improvements made. Instead of the audience being seated in a darkened hall, as is customary, Mr. Edmunds, by a judicious rearrangement of the electric lights, has made it possible to see the pictures without in any way fogging them, and at the same time anyone can see to read in the hall.

Mr. Edmunds has had a varied career as a caterer of public entertainment. For many years he was lessee of the "Empire," Belfast, and also proprietor of the "Bon-Accord," Aberdeen, while for the past three years Mr. Edmunds has acted as manager of the Britannia Panopticon, Glasgow, where he was deservedly marked down as an unqualified success.

Possessed as he is of a temperament which is not easily ruffled, his quiet, unassuming, yet withal firm demeanour, earns the respect and esteem of all who come in contact with him.

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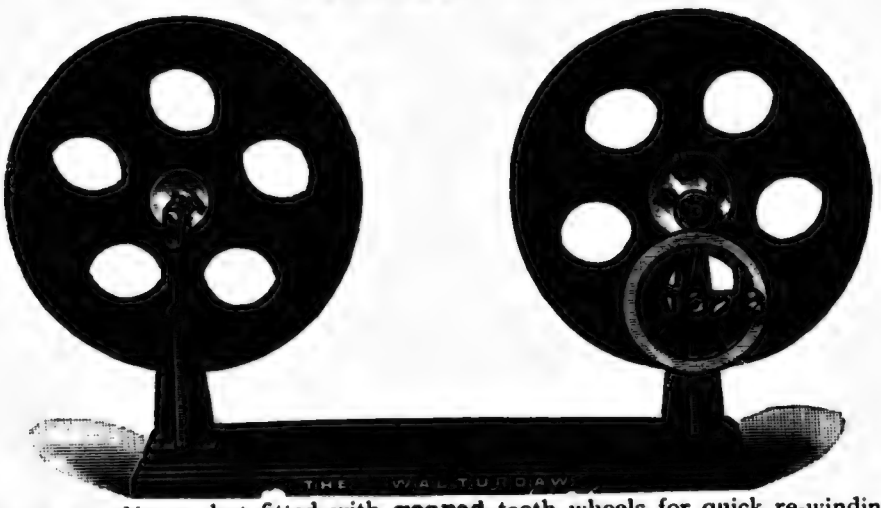
PRICE ... ... ... ... ... ... **19/-**

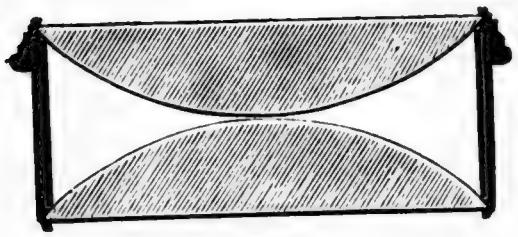
## "Walturdaw" No. 6.




Similar to No. 5, but fitted with **geared** tooth wheels for quick re-winding.

PRICE ... ... ... ... ... **£1 8 6**

## Meniscus Condensers.



These condensers fit inside the lantern, the meniscus lens nearest to the lamp (or other illuminant). The advantage derived from this combination over others is easily understood. A number of marginal rays from the source of light (which are not utilised by plano-convex condensers) are used by the meniscus lens on account of the shorter focus of the latter combination giving a more uniform light on the whole surface of the slide. Mounted in cell as above.

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SINGLE SPOOL WINDER, made of malleable iron casting, with solid bracket, which can be clamped to any table or bench, up to 1½ in. The spindle has a boss sweated on to it at one end, thus keeping it into position. The outer end carries an iron flange to which a screw plate and handle is attached, for carrying any sized spool. It will be found most useful for winding up films whilst joining them together.

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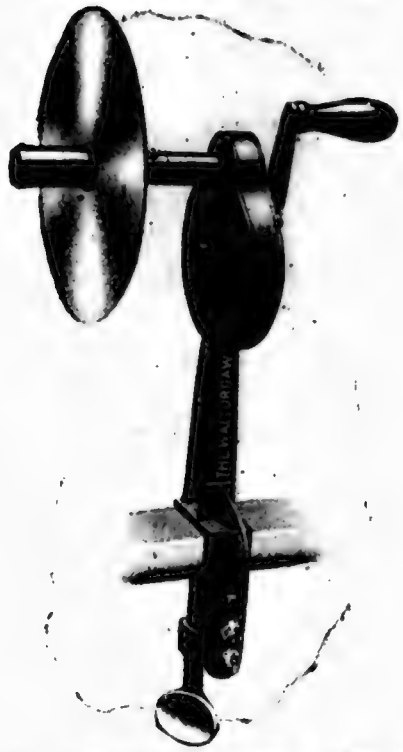


FILM WINDER.—Clamps to any table re-winder, 1,000 feet of film. The gear is enclosed, therefore cannot injure the film or the fingers of the operator.

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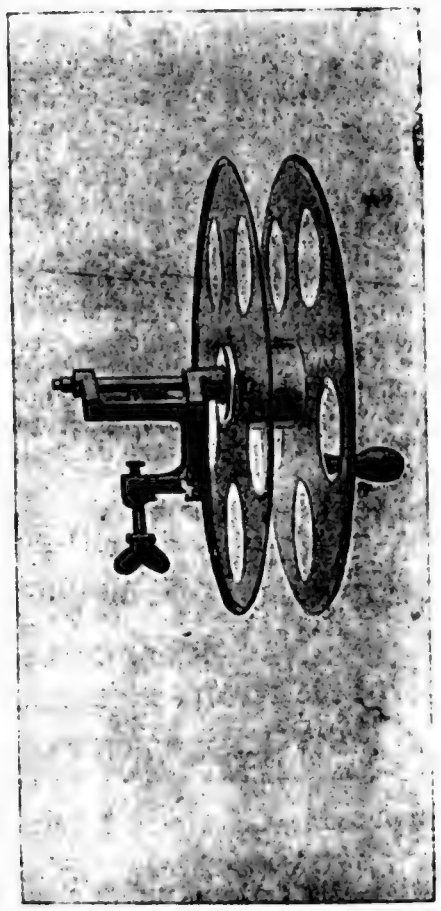

**The WALTURDAW Co., Ltd., 40 Gerrard St., London, W.**

# N.A.C.O.'s Visit to Brighton.

## MR. FRIESE GREENE'S INVENTIONS.

The future of the kinematograph depends largely on the pictures being projected, not only in natural colours, but also in stereoscopic relief, and therefore it was with the greatest alacrity and pleasure that the executive of the N.A.C.O. accepted Mr. Wm. Friese Green's invitation to witness demonstrations of animated pictures in stereoscopic natural colours.

Leaving London Bridge by the 9.7 a.m. train on Wednesday, November 24th, the party, consisting of the President (Mr. John Wood), Vice-President (Mr. E. Catling), Hon. Secretary (Mr. Herbert L. Merritt), and Committee (Messrs. A. Malcolm, L. Gilling, T. Weedon, T. C. Field, and E. Holmes), and several members of the Association, arrived at Brighton shortly after ten o'clock, and were met by Mr. Friese Greene, who conducted the party to his new scientific hall, over the Electric Theatre, Western Road.

Here they were received by Mr. J. Crawley (Mr. Greene's head electrician) and Mr. W. Harold Speer (of the World's Biograph Co., Ltd., the proprietors of the Electric Theatre). They were first shown the original camera, bearing date 1889, made by Mr. Friese Greene for "taking consecutive pictures at a rapid rate," and the wide film which was used at that time. Next they saw some of the old instruments and films, and were able to realise the enormous difficulties which the inventor had to encounter, both for "registration" and "finding the right speed." Then they came to the very latest creation of Mr. Friese Greene's fertile brain, a stereoscopic camera for natural colour work, which contains endless colour bands of the three primary colours, and which is protected in all countries. Some time was spent in the examination of this beautiful camera, and then the party inspected the projector, which has twin lenses and a colour screen, and is, as one of the party put it, "a truly wonderful machine."

The exhibition of coloured pictures showed Mr. Friese Greene's little boy waving the Union Jack, another subject showing four boys signalling "God Save the King."

The next invention of Mr. Friese Greene's to be seen showed how to print without the aid of ink. An ordinary line of type was shown round, and on being connected to the invention printed itself over and over again on a piece of paper in perfect black type letter, yet no ink of any description was used. Here, indeed, is a revolution for the big printing offices —no rollers or ink required, and that it can be readily adapted to existing printing machines was easily proved.

Another interesting exhibition was that of wireless telegraphy adapted for the purpose of stopping a train at any point on the line. A beautiful model of a North Western train was set going on a track over a hundred feet in length, and by means of wireless telegraphy it was stopped at several points on the line.

The party also inspected models of all the latest flying machines, and also a twin airship and a double monoplane invented by Mr. Friese Greene. In these the gyroscope plays an important part both for lateral and longitudinal stability.

Other novelties included a toy aeroplane, to be sold at 2d., invented and made by Mr. Crawley, and many other interesting exhibits.

Proceeding downstairs, a picture was thrown on the sheet by Mr. Buckingham, the operator, for the visitors to see. "This is like a 'busman's holiday," exclaimed one, as he sat down in one of the 6d. seats. The picture happened to be Pathé Freres' Sack Race, which apparently none of the party had seen, thus showing that the Brighton Theatre is up-to-date with its picture service, which it obtains from Messrs. Ruffell.

An adjournment was then made to Forfar's restaurant, where the party sat down to luncheon at the invitation of Mr. Friese Greene.

After luncheon, Mr. Wood, who presided, proposing the health of Mr. Friese Greene said he wished, on behalf of the members, to thank Mr. Greene for his kindness in inviting them down to Brighton, and he was expressing the feelings of all when he said they had been exceedingly interested in seeing all the details in connection with what he felt was the coming kinematograph (cheers), together with the hundreds of

THE HOST AND HIS VISITORS.

points showing the start of one of the greatest industries in existence at the present day, and one which had come to stay. (Renewed cheers.) Their host was one of the pioneers, and every member of their Association had to thank him for his untiring efforts and the amount of money he had expended in a business, which had brought the trade to-day up to such a point that they were earning a living out of it. Everyone would join with him in wishing Mr. Greene long life, happiness, and everything he wished himself. He desired to couple with the toast the name of Mr. Crawley for the lucid manner in which he had described everything to them. (Loud cheers.)

Mr. Friese Greene, who was warmly received, in responding to the toast, said he was only too delighted to have the members of the N.A.C.O. with him to-day. He had no secrets, and his chief desire was to help them in every way that he could. (Cheers.)

A photograph of the officers and committee of the Association, with Mr. Friese Greene, having been taken by Mr. Crawley, the party returned to town by the 3.40 p.m., as all were showing the same evening at the various London halls.

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**Offers are wanted by E. & A. Levetus & Co., 55/6 Basinghall Street, London, E.C. on account of the Elphinstone Bioscope Co. of Calcutta, for second-hand films as under:**

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1 „ Latham's Channel Flight.
1 „ Blue Jackets at Guildhall.
1 „ Naval Review of the Fleet at Cowes.

**On Saturday, December 11th, we are issuing "BRIGHTON AQUARIUM" for hire only. This subject has already been reviewed in the Kinematograph Weekly, and some of the specimens such as Diving Birds, Alligators, Seals and Octopus are quite unique.**

**The length of the film is 700 feet.**

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# Leopard Hunting.

Hunting big game is a sport full of intense interest, and it is seldom that really good pictures can be secured, owing to the dangers involved. In this film, however, we have a succession of scenes of such a thrilling nature that we are full of wonder how they can have been procured. Leopard Hunting is one of the Cape to Cairo Series, and gives us all the details of a big hunt in an African jungle. The scenery is superb in its wild rugged beauty. We see the hunters preparing for their expedition. Through the thick jungle they track their quarry. A powerful leopard is seen climbing trees, leaping from branch to branch, and showing every sinew of his beautiful figure. He comes down to the ground and begins feeding, tearing flesh and bones and showing the fierceness of his nature. The hunters place a tempting bait, and the beast falls into the trap. Whilst feeding he is shot by the hunters. The bearers arrive and improvise a stretcher and carry off the dead body of the handsome beast. We are finally shown the skinning of the animal, which is finally packed securely ready for despatch to England. Words are inadequate to give a clear idea of the beauty and attractiveness of this series of pictures, which convey so vividly to our sight the great dangers and difficulties of Leopard Hunting in the wilds of Africa.

**Length 588 feet.** **Price 4d. Per Foot Nett.**

# A Cloud with a Silver Lining.

A pathetic drama of real life, full of dramatic situations of irresistible interest, and appealing to all classes of society. A working man and his wife and family, are turned out into the streets with their few belongings by the merciless landlord. He tries in vain to get a shelter under some roof, and has finally to take refuge under the friendly arches of a bridge. The wife and children huddle themselves together for warmth, and the poor weak starving husband goes forth to procure employment, in order to provide food for his family. He succeeds in procuring work, but from weakness he is unable to execute his task, and is ignominously turned away. He tries everything without actually begging, and is still unsuccessful. He finally begs for bread at a baker's shop, but is again turned away. Desperate, he determines to rob someone, and conceals himself in a thicket, intending to rush out and steal from the first passer-by. Twice he rushes out after pedestrians, but conscience-stricken he cannot commit a robbery, his better instincts prevail. He sits down on the roadside to rest, weak and despairing. When he hears a cry for help. This appeals to his better nature, and he rushes out to the assistance of a lady, who is struggling with two ruffians, who are intent upon highway robbery. He seems endowed with special strength, and knocking the lady's two assailants down, saves the lady and falls down fainting just as assistance arrives. The lady, full of gratitude for her rescuer, receives full particulars of the workman's desperate condition, and orders him to immediately bring his wife and family to her residence, where he will be found work and a comfortable home. He rushes off to his family with these joyful tidings, and brings them to his patron's residence, where we leave them in full prosperity and happiness exemplifying to the letter, the old adage that "every cloud has a silver lining."

**Length 530 feet.** **Price 4d. Per Foot Nett.**

## *The above Released December 2nd.*


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# From the Provinces.

### Aberdeen.

GAIETY THEATRE.—The attraction of Mr. Dove Paterson's programs has been materially heightened by the handsome new screen, which is 24 ft. by 22 ft., and set in a gorgeous golden frame. The subjects this week are Sexton Blake, Dash to Death, Picturesque Delhi, Juggling Made Easy, A Wealthy Rival, and 'Tis Now the Witching Hour of Night. The pictorial trip is to Florence.

### Attercliffe.

RAYMOND'S PALACE.—Pathé's great sporting drama entitled Jim Blacklock—Jockey, was head of the bill last week and proved a great draw. The Blind Man, The Detective's Bag, The Lady with the Camelias, and Choosing a Husband were the other film subjects exhibited. The orchestra under the conductorship of Mr. Guest rendered excellent accompaniment to the pictures.

### Accrington.

THE PICTUREDROME (under the management of Mr. Hargreaves) is doing good business. Napoleon and Princess Hatzfeld is an excellent draw, The Hour of Revenge satisfies the longing for the sensational, and Life on an Italian Cruiser is a bright, steady, film.

### Altrincham.

CENTRAL THEATRE.—When we saw Mr. Hook he expressed himself satisfied with business. Scenic pictures are increasing in favour, and the capital film Delhi should prove a draw.

### Ashton-under-Lyne.

THE PICTUREDROME.—Macbeth has been seen in many forms, but rarely has such a realistic production been before the public as that presented by the projector. Mother's Heart, also appeals to the audience. The humorous pictures this week are Hypnotic Suggestion, When Prison Bars are Useless, and The New Athlete.

### Birkenhead.

QUEEN'S HALL, Claughton Road.—Shakespeare's great tragedy, Othello, is followed with close attention by enthusiastic and large audiences. Before the Mast is a well produced subject.

TRANMERE MUSIC HALL.—Mr. Saronie has also gone in for Shakespeare, for this week he has a splendid production of Julius Cæsar. Sexton Blake is also popular.

### Bedford-Leigh.

THE ASSEMBLY ROOMS.—The Shakespeare wave has reached Bedford, for Julius Cæsar tops the bill. There is a strong dramatic program including Three-Fingered Kate, and The Dangers of Success.

### Barrow-in-Furness.

NEW HIPPODROME.—The "Rosie" film, A Trip to the White Sea Fisheries is the drawing picture here, well supported by a Biograph subject entitled The Seventh Day. Whilst other good subjects include The Tale of a Fiddle.

### Bedminster.

PRINGLE'S PICTURE PALACE. — The featured films this week are A Father's Crime, Princess and the Slave, and a new departure in kinematograph work entitled An Alpine Echo, produced by the Vitagraph Company.

### Bournemouth.

SHAFTESBURY HALL.—Mr. T. J. West continues to delight the eye and hold the mirror up to nature with a high-class selection of pictures at Shaftesbury Hall. The program includes The Airship Destroyer, The Stolen Favourite, The Life Buoy, the latest adventure of Nick Carter with the Mysterious Luggage, and plenty of good comics. The entertainment is greatly enhanced by the fine vocalisation of Miss Isabel Oliver, a delightful soprano.

### Blackburn.

THE UNIVERSE ANIMATED PICTURE CO., now thoroughly settled in the British School, Great Harwood, have evidently "come to stay,' for Mr. Harry Hoy and his family are looked upon as settled inhabitants, and the picture hall has been brought up to date. The screen has been greatly enlarged and set in a neat proscenium, while electric lamps in ruby globes shed a warm light during projection. The white incandescents are turned up or down instantaneously as required, and strong barricades have been fixed between the various classes of seats. As the Irishman said, "the front seats are behind," and being elevated and furnished with tip-up chairs, are very cosy and attractive. The room is kept at an agreeable temperature—a most important factor for no audience can be appreciative if it has cold feet. This is a point that exhibitors would do well to bear in mind. Mr. Hoy's projector has been ingeniously fixed in the next room, the vivid electric beam piercing a small aperture in the wall. so that the machine can scarcely be heard, and the audience are free from danger. Mr. Hoy and his family all take part in the program, his eldest son manipulating the lantern smartly and smoothly, and projecting a brilliant and critically sharp picture, a point which operators sometimes carelessly neglect. Add to this that the lecturer, with strong clear voice, explains the pictures as they run, and that the whole program "goes" like clockwork, and its success may be taken for granted. By the way, at Pemberton, where previously Mr. Hoy attained great success, he is contemplating erecting another picture hall, and thus duplicating a very fine exhibition.

### Bill Quay-on-Tyne.

IMPERIAL PICTURE HALL (Proprietors, The Imperial Picture Co.; manager, Mr. W. J. Tiplady).—A good program this week includes Avenged by the Sea, Herminia's Dowry, The Three Musketeers, My Friend the Dummy, The Wheelbarrow Race, and Beatrice Cenci. The pictures are splendidly accompanied by Mr. R. Gill.

### Colne.

CENTRAL HALL.—The Premier Pictures here are Returning Good for Evil, Logging in the Tyrol, The Bell, For the Sake of His Conscience, Oh, what a Surprise, and Conquering Hero.

### Carlisle.

PUBLIC HALL (Mr. Sidney Bacon).—This week's program includes The Hunchback, Florella—the Bandit's Daughter, A Street Arab, Wonderful Coat, Before the Mast, Boy Hero, and the American Biograph Company's speciality In Old Kentucky.

### Edinburgh.

EMPIRE PALACE have a kinematograph turn at both performances and that they are rapidly gaining favour is evidenced by the number who retain their seats during the exhibition.

THE OPERETTA HOUSE has a star program this week. The Seventh Day, Ben's Kid, a tale of the goldfields, and the Spanish Dancing Girl, being, perhaps, the pick of the basket.

THE KING'S THEATRE management, like their compeers recognise the value of a good kinematograph turn and the various films are followed closely by an interested audience.

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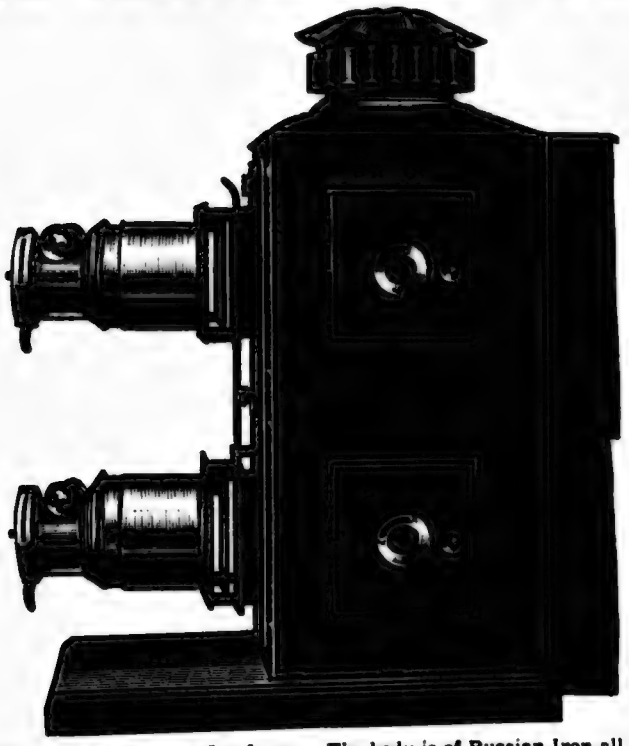

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PRINGLE'S PICTURE PALACE continues the even tenour of its way. On Thursday they have a Go-as-you-please Competition for which three prizes are offered, while at the Saturday matinee the Auld Reekie juveniles have a field day.

THE EDINBURGH SUNDAY SOCIETY derive a good measure of support in their kinematograph exhibition in Leith Gaiety Theatre. In addition to a grand series of pictures there is also orchestral and vocal music.

At the PORTOBELLO WINTER GARDENS the management are giving a series of pictures in the large hall to which rinkers may adjourn without removing their skates.

### Guildford.

WEST'S PICTURE PALACE.—Another first-class program has again attracted large audiences to this popular hall. Mr. T. J. West is certainly a past master in the matter of hitting the public taste.

### Hamilton, N.B.

VICTORIA HALL (Manager, Mr. T. Wade; operator, Mr. J. Cartright).—Nero is the topliner here. An advertising screen is in use which is exhibited while the operator (Mr. J. Cartright) is changing his spools.

### Hartlepool.

THE EMPRESS PICTURE HALL had another fine change of pictures, the topliner being The Death of the Duke D'Enghein, A Childless Home, The Great Prize, The Broken Violin, A Crack Shot, The Electric Servant, and others.

### Hebburn-on-Tyne.

ROYAL KINO (Proprietor, Mr. Dixon Scott; manager, Mr. Harry Scott).—The success of the pictures here is due in no small measure to the capable operating of Mr. Hal Laws, and Mr. Harry Scott's excellent lecturing. Another fine program is headed with An Alpine Echo, and among the others are A Stag Hunt, House Under Repairs, Never Late Man, The Right to Love, Bill's Wedding Day, The Earthquake Alarm, and The Blind Man.

ARGYLE PICTURE HALL (Proprietors, Messrs. Paull, Bolam, & Paull; manager, Mr. G. Paull).—The bill includes The Lady Monsoreau, His Only Friend, Stag Hunting in Java, The Policeman's Generosity, and A Lesson in Charity. The comedy element being well furnished with The House Under Repairs, The Sack Race, and How they Made a Man of Billy Jones. The Special Sunday Pictorial Concerts here are well patronised.

### Jarrow-on-Tyne.

THE KINO (Proprietor, Mr. Dixon Scott; manager, Mr. J. R. Scott).—This week's titles are The Airship Destroyer, Wanted a Child, Mulligan's Waterloo, Gwalior, Won in the Desert, Lines on the Hand, Wanted a Son-in-Law, and The Death of the Duke D'Enghein. Music admirably suited to the various phases in the pictures is rendered by Miss Bertha Jeffries (piano) and Miss Marie Scott (violin).

THE PALACE (Lessee, Mr. J. Lamb; manager, Mr. T. Padden).—In engaging Mr. Padden, the management have secured an excellent lecturer, and the pictures are creditably operated by Mr. J. Barker. The bill included The Broken Locket, Fun with a Tiger, The Chemist's Night Bell, How a Dog Saved the Flag, Mrs. Jones's Birthday, The Gold Digger's Son, and The Pompeian Martyr.

### Liverpool.

THE PALAIS DE LUXE CINEMA, Lime Street.—The continuous show from 3.30 to 10 30 seems to have caught on. A feature is tea provided for the patrons from 4 to 6 p.m. free of charge. A Violin in the Making is interesting. The Gorges of the River Tarn is a remarkable steady scenic. The Syren's Necklace, His Lost Love, When Uncle Learned to Hypnotise, also appeal successfully.

NEW CENTURY HALL, Mount Pleasant.—Excellent fare continues. Nero, or the Fall of Rome is the principal turn. The Sleeping Pills, one of the Nick Carter series, is good. Woman's Life in India is a splendid effect in coloured photography.

WESTMINSTER MUSIC HALL.—Mr. Nelson Bramble presents this week The Jockey, Redeemed, and The Young Redskins, among other humorous and dramatic pictures.

### Middlesbrough.

THE CLEVELAND HALL.—The principal items here are The Stolen Favourite, Won in the Desert, The Broken Locket, The Gold Digger's Son, Alpine Echoes, and numerous others of a diverting character.

### Manchester.

LESSER FREE TRADE HALL.—The International Bioscope are still showing at this hall, and getting good houses, with constantly changing up-to-date program.

### North Shields.

BORO' THEATRE.—Carmen was the chief film here and, with The Blight of Sin, laid a firm hold upon the people. The rest were excellent, especially The Jockey. Who will Win my Heart, and Hypnotic Suggestion provided the humour, while The Golden Spider was another subject of exceptional cleverness. Business is on the increase, which says much for the management of Mr. George Black, jun.

HOWARD HALL.—A further addition to this well adapted picture hall is the introduction of an efficient orchestra, making a wonderful difference in the program, which consists of The Jockey, Brutal Master, Wallace Jewels, An Ingenious Safe Deposit, Hercules in the Regiment, and Fun with a Tiger. The educational picture is Rambles in Brittany, including illustrations of the Sardine and Tunny Fisheries.

GAIETY.—This theatre is well known for its "Perfection Pictures," and Mr. Eskdale's patrons have increased considerably. His program this week includes The Lady with the Camelias, His Lost Love, The Conquering Hero, Drama in a Hotel, Uncle Learns to Hypnotise, and Foolshead Out for the Day.

### Newcastle-on-Tyne.

ROYAL PICTURE HALL (Manager, Mr. Hal-Jones).—The leading films here are The Air ship Destroyer, Sexton Blake, and The Sealed Room, whilst the fun is supplied by Giles' Visit to London. Many improvements are made from time to time on the hall for the comfort of the patrons. Since the advent of Mr. T. W. Radshaw, a very capable operator, the pictures have greatly improved in brilliancy.

### Reading.

WEST'S PALACE (Manager, Mr. Mattie-Cheshire).—The weekly program of pictures and music which has delighted the public of Reading ever since the New Foresters' Hall has been opened can now be guaranteed. This week the patrons are treated early in the program to a delightful motor ride through picturesque woodland scenery entitled Autumn in the Forest. Other distinctive features are A Tragedy of the Mill, and The Unspoken Goodbye. The romantic section of the audience have rejoiced in The Romance of an Umbrella, and A Drama of the Sea. Roars of laughter greeted That Awful Pipe, Uncle Learns to Hypnotise, and others. Mr. West, always leading, has installed this week a new "effects" machine, which is not only a novelty in Reading but a great acquisition to the pictures.

### Rochdale.

PRINGLE'S PICTURE PALACE (Proprietor, Mr. Ralph Pringle; manager, Mr. J. Pringle).—The superb art film by the Cines Company entitled Macbeth holds premier position in the bill this week. Others include Stampede, The Professor's Cigarette, and Picturesque Tiflis.

### Swansea.

SHAFTESBURY and PALACE (Manager, Mr. Wm. Coutts).—This week's gallery of pictures includes The Fools of Fate, A Dressing Room's Waif, The Guardian of the Bank, For His Fatherland, Leather Stocking, Frauds Against the Excise, and many others.

### Southend.

The following is the picture business done at Southend this week:—

THEATRE DE LUX (Manager, Mr. J. W. Hemming).—Friend of the Family, Jones and His Neighbours, Simple Simon at the Races, Professor Puddinghead's Patents, The Message and Love Tokens.

PRINCES' HALL (Manager, Mr. A. Liverich).—The Kidnapper King, The New Cat, Agra in Bengal, No Rest for the Weary, Modern Highwayman, Two Little Tartars, and Lines of the Hand.

VICTORIA HALL.—The Airship Destroyer, The Doctor, A Sack Race, The Invisible Dog, and Gomata.

SOUTHEND PICTURE PALACE, Pier Hill.—Cowboy's Sweetheart, Mexican Bill, Heart of Cavroche, Renunciation, The Pass Key, Magic Pen, Scratch as Scratch Can, Empire Day, Was Justice Served, and An Ill Wind.

PIER PAVILION.—A Dash to the North Pole, The False Oath, A Life Saver's Busy Day, and An Aerial Elopement.

KING'S HALL, Westcliff.—Country Doctor, Boa Constrictor, An Unprofitable Trick, In Search of Oblivion, The Farmer's Son, Count Ugolino, Adventers of John Willie, Diamond Thieves, and Two Gossips.

### Sheffield.

CENTRAL HALL.—Messrs. Jasper Redfern again presented a very interesting program. The Message, A Little Girl Detective, A Woman's Vanity, The Escape of the Count de Vallette, A Race for an Inheritance, Through the Cheddar Gorge, Dancing Tabloids, and The Joiner and the Door, constituted the series of well projected films.

GRAND ELECTRIC THEATRE.—An excellent military drama Brothers In Arms had a great reception at the "Grand" last week. Other popular subjects were The Boy and the Convict, The Ugly Girl, Midwinter Sports, A Will of Her Own, No Rest for the Weary, Princess

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Nicotine, A Brave Woman, In Monkeyland, Homesick, and Two Sailors and a Girl. The Fireman's Dream *wasn't* shown.

HILLSBRO' PALACE.—Mr. Brothwell's hall is still doing good business although a travelling circus is in the near vicinity.

### Stockport.

MECHANICS HALL (Lessees, New Century; manager, Mr. Frank Gregory; operator, Mr. Frank B. Rollinson).—A splendid program is showing here this week, topliner Leather Stocking.

### Whitehaven.

MARKET HALL (Manager, Mr. Victor Branford).—The Edisonia Company puts on an excellent bill, including Dead Miner, Sealed Room, The Wonders of Nature, and Conscription Under Napoleon. Several other good films, interspersed with vaudeville turns, make up an enjoyable entertainment.

### Wallsend-on-Tyne.

MCDONALD'S PICTURES (Proprietor and manager, Mr. T. F. McDonald).—The Maid of the Mountains is featured, and is supported by The Lunatic's Day Off, A Youthful Hero, For the Flag, Savonian Cavalry, Why Jones Couldn't Sleep, The Enterprising Florist, and Borrowed Clothes. A musical treat is given by Mr. F. Lynn's fine accompanying music. Business good.

TYNE HALL (Director, Mr. T. McHarg; manager, Mr. W. Uteridge).—A capital series of pictures comprise The Stolen Favourite, The Sleepwalker, The Woman Hater, Saved by Carlo, The Chase for the Monkey, A Will of Her Own, The Four Tomboys, and The Tantalizing Young Lady, all of which are capably operated by Mr. R. Fowles.

ROYAL (Director, Mr T. McHarg).—This is one of the most comfortable halls in the north, and splendid programs are the rule. This week's titles are The Little Sister, Gorges of the Tarn, Adopting a Child, Hypnotic Suggestion, and Circumstantial Evidence.

### West Hartlepool.

THE PALACE. — The following subjects, among others, were included in the week's program: The Blight of Sin, Fickle Fortune, The Bald-headed Corporal, A Blank Cheque, A Trip to the Roman Marshes, A Refreshing Bath, and The Little Teacher.

THE PARK PICTURE CO., Ltd.—The pictures submitted for approbation during the week were Joseph Sold by his Brethren, Napoleon's Game of Chess, The Mysterious Thief, A Trip to the White Sea Fisheries, and a number of humorous and topical films.

THE NORTHERN PICTURE CO, Ltd., again had an up-to-date list of films for their patrons, comprising The Little Teacher, A Mother's Heart, How the Dog Saved the Flag, Wonders of Nature, etc., etc.

THE CANADA PICTURE HALL (Manager, Mr. W. F. Jackson).—The attractive number here was Leather Stocking, supported by Dr. Nikola in Thibet; other good pictures were Who Discovered the North Pole? Cattle Ranching, The Little Hero, and Foolshead Out for the Day.

### York.

VICTORIA HALL (Mr. Sidney Bacon).—This popular hall has just been fitted throughout with new tip-up seats, and is now as comfortable as any could wish. Audiences continue good, and the program is up to its usual excellence, including Before the Mast, Transporting Logs in Canada, Boy Hero, Airship Destroyer, The Broken Locket, and National Cavalry. Adele Lincoln gives a good variety turn.

# London and Suburbs.

### Erith.

PUBLIC HALL (Mr. Sidney Bacon).—The program this week includes Broken Locket, With Her Card, Nero, or the Burning of Rome, Saved by Carlo, National Cavalry, Foolshead's Betrothal, etc. Song scenas by Ford Williams. Business continues to be excellent.

### Holloway.

PARKHURST THEATRE (Manageress, Miss Fuller).—Here this week we find Selig's big film Before the Mast, drawing crowded houses, supplemented with English Clock Making, Message to Napoleon, Foolshead Betrothed, Brigand's Kindness of Spirit, Suffragette Matinee, A Pseudo Lady's Maid, Fickle Future, and Naval Gymnasium.

### Kensington.

THE KENSINGTON PICTURE PALACE, although only recently opened, is doing remarkably well. It is a continuous show, from two to eleven, and everything is clean, comfortable, and safe. The program shows evidence of taste and refinement in its selection.

### Kingston-on-Thames.

ST. JAMES'S HALL (Mr. Sidney Bacon).—Another excellent program at this comfortable hall, including the Warwick speciality, Nero, or the Burning of Rome, Mysterious Packet, Wonders of Nature, The Awakening, Good for Evil, etc. Harding and Preston supply a capital variety act, entitled The Editor and the New Sub.

### Victoria.

WILTON HALL (Manager, Mr. A. Bond).—Good business here as usual. The audiences are very pleased with the elaborate program, including as it does some of the best films, such as Elephant Hunting, A Dash to Death, Roller Skating, An American Marriage, Swedish Cavalry, Children's Friend, and Poacher's Son.

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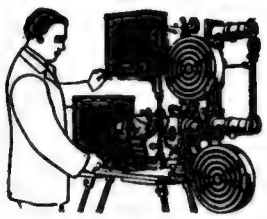

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## Cricks & Martin.

THE BITER BIT.—The difficulty in devising comic pictures now-a-days is to avoid the obvious. The public have seen so many subjects of the "chase" variety that they often know what is coming next as well as the author of the picture. A subject in which it is the unexpected that happens should therefore be popular, and the conclusion of this subject furnishes a surprise which is sure to appeal to audiences. A portly gentleman places his handbag on the ground while he rests from his exertions. A thief sees his opportunity, and, snatching the bag, takes to his heels, pursued by the owner and a policeman. A little way along the road a removal is in progress and the men are carrying out a large painting as the thief rushes up. He without hesitation takes a header through the canvas, followed by the others. A pretty milliner with several boxes is upset further on and added to the pursuers, as is also an old maid with a number of parcels who is also brought to earth. The thief at last mounts a butcher boy's bicycle standing by the curb and pedals off, the others seizing a number of bikes outside a dealers and follow. Dismounting, the man runs across a ploughed field followed by the others, and jumps into a motor which is standing in the road, unnoticed by the driver, who is talking to a policeman. One of the pursuers grasps the rear of the car, the others holding on to him, the motor drags them all for some time, they falling in a heap as it turns the corner. The thief then dismounts, and going behind a hedge, hastily opens the bag, when to his horror out leaps a bull terrier which flies at him and holds him despite his struggles until the pursuers come up.

## American Biograph Co.

THE GIBSON GODDESS.—Nanette Renfrea decides to spend a quiet summer at a seaside resort where she will be free from the attentions of the male sex that her beauty has induced in the past. She arrives accompanied by her maid, but her graceful bearing soon enraptures the the male contingent of the place. It is most annoying. A walk on the beach; a stroll through the park is attended by a regiment of gallants, until they become positive pests to her. The maid suggests a way out. She attires her mistress in a bathing suit and a hideous pair of stockings which gives her legs a Gargantuan appearance. The persistent tormentors flee in a panic when they behold, but Commodore Fitz-morris sticks thereby making a decided impression upon Nanette. You may imagine the chagrin of the others when they learn of the hoax.

WHAT'S YOUR HURRY.—When papa appears at breakfast on his birthday, there is a wealth of presents awaiting him, amongst which is a shot gun. Mary's sweetheart Harry calls and kisses her. Mary threatens to tell papa if he dares to do it again. He dares, and she rushes off to tell, but does not. Papa, enraptured with his gun, goes in to show it to Harry. He, of course, guilty conscienced, thinks his time has come, and flies. Every time he came within range of papa he hurriedly lengthens the distance between them, until at last papa apprehends him and learns what the trouble is.

LINES OF WHITE ON A SULLEN SEA.—Emily Brackett is wooed by two fishermen of the village, and rejecting Joe, accepts Bill. Joe is heartbroken. The time arrives for Bill to ship and the parting with Emily is undoubtedly sincere. He promises to make her his wife on his return. But at the foreign port he meets a pretty girl whose charms appeal to him, and they are married. Each mail Emily is disappointed at not receiving any word from Bill. She watches the return of the boats after each fishing trip, but all in vain. Six years have rolled around and the sands of her life have almost run, when Bill makes his appearance in the village accompanied by his wife and child. When Joe meets him he sees a chance to make the last few moments of Emily's life happy. So Joe forces Bill to go with him to Emily's bedside and place his ring on her finger. This he does, and not too soon, for the poor girl, a victim of a charitable deception, smiles and trying to raise herself from her pillow drops back dead.

IN THE WATCHES OF THE NIGHT.—Edward Forbes has been up against a seige of bad luck. Out of work, with his little child ill, his home is a house of despair. As a last resort he writes a note to a merchant, applying for some employment. The merchant is grieved to have to turn him away. Back to his home Forbes goes in the extreme of despondency. The sight of his sick child and his woe-stricken wife induces in his mind thoughts of robbery. He makes his way back to the merchant's house and effects an entrance and steals jewelery. His wife is amazed at his story and recalling him to his better self compels him to take back the loot. Unfortunately, the owner is aroused and hands him over to a policeman. The officer on the way to the station allows him to go and say good-bye to his wife alone, and dispatches his brother officer to the merchant to induce him to be merciful. Forbes picks up a pistol and is about to resort to desperate means to wipe out his disgrace, when the officers enter with the owner of the jewels who not only withdraws the charge, but lends material aid to the poor family.

## Selig Mfg. Co.

WHEELS OF JUSTICE.—Deacon Hooper, assisted by his daughter, conducts a lodging house. Almost simultaneously with the arrival of a stranger a description of a culprit bank official is received by the town marshall, who is suspicious of the sudden and unlooked for "tender-foot." Sally, old Hooper's daughter, readily yields her affection to the fascinating and unscrupulous manner of Brighton, the defaulter. He realises that it is not safe to remain any length of time in one place, and prevails on Sally to elope on the very morning of the arrival of the detective. Hastening to John, the minister, whom he wished to call son, old Hooper tells him what has transpired. Thereupon, the marshall, accompanied by the detective, old Hooper, and the young minister, hurry to the boat landing where Brighton and his fiancee have chartered a launch. Immediately the pursuers charter another and faster launch. A chase ensues. Finally the boat occupied by the eloping couple is sighted. In desperation Brighton orders the captain of his launch to put in shore. The vigilance of the detective results in the capture of Brighton. Sally, on being informed of the true character of the man, asks forgiveness of her father, which he willingly yields as he clasps her to the shelter of his arms.

## Edison Mfg. Co.

THE MINISTER'S DAUGHTER.—A country minister, stern, earnest, righteous, yet unforgiving when what he considers sin touches one of his own household, his daughter, tender and sweet, lured by a life of which she has only seen the glitter and fascination, and a village ne'er-do-well are the leading characters in this touching drama of life. Mary, the minister's daughter, runs away to appear on the stage. Her illusions are quickly dispelled on her visit to the theatrical employment agency, and she returns home, but her father has no forgiveness for her. He turns her away. She has no home; she is too proud to turn to others for succour. Blindly she wanders about, and, almost unconscious of her surroundings, falls fainting on the steps of her father's church, while service is going on. Within, the village ne'er-do-well has just embraced the church and is being made much over. He leaves, filled with a holy peace, and on the steps finds the weeping, stricken girl. To him there is but one thing to do, and he does it. He helps her in and up to the altar, where he has just been received with forgiveness and kindness. A magnificent scene terminates with the minister clasping his daughter in his arms.

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A New Life.—As in the two previous films this story, though complete in itself, is really another incident in the life of Victor Hugo's hero, Jean Valjean. Jean Valjean, the convict, pretends to accidentally fall from the yard arm of the ship on which he is confined, into the sea. Once there he disappears from view, and the careful search of the officers and sailors result in the decision that the man has been drowned. But we see him reappear in the forest where he has, before his arrest, secreted clothing and funds, and we see him find the unfortunate Fantine's little daughter, Cosette. Jean returns with her to the inn, and, after saving her from a whipping at the hands of Madam Thenardier, he offers to take the child from them. Regretting that they have not driven a still more advantageous bargain, the Thenardiers decide to attempt to secure more money for her release, and Thenardiers himself pursues Jean and Cosette. Jean refuses to take back the money, and the result is that Thenardier and his wife make the case known to Inspector Javert. Javert follows him to Paris, where he and Cosette have taken humble lodgings, and, after satisfying himself that Jean is really the convict he is searching for, he secures gendarmes and follows him. In attempting to escape Jean and Cosette find themselves in a close alleyway almost surrounded by high walls. Jean takes advantage of the dexterity learned as a convict, and succeeds in climbing an angle of the stone wall, and, pulling Cosette up after him, drops over into the convent yard just in time to baffle his pursuers. Jean finds in the gardener of the convent, an old employee, whose devotion prompts him to secrete Jean from the nuns until an opportunity occurs to get him safely away. This opportunity comes through the desire of the nuns to bury one of their number beneath the altar, which is in direct disobedience of a city ordinance. To seem to comply with the ordinance they must send a coffin supposed to contain the nun to the cemetery. In the coffin Jean Valjean travels safely past Javert and his soldiers to the graveyard, where Cosette, who has been carried out in the old employee's basket, meets him.

## Walturdaw Film Agency, Ltd.

A Journey to Sofia is a capital travel subject, containing some lovely scenery and an abundance of life and incident. The Royal Palace, a palatial building standing on an eminence and surrounded by forest and glade, is the opening picture. Here we get a first impression of the natives in their quaint costumes and the amusements of the country. Ice cream merchants, vendors of fruit and dealers in all kinds of eatables are doing a big trade while the more sedate are taking their refreshments at little tables in the open air, much after the fashion of our own country. The theatre and gardens of the Casino, the market and principal streets and views in the neighbourhood of Sofia, showing the sheep pastures, oxen drawing vehicles and the tzigane knife grinders at work, each give us true pictures of this wonderful country, the charm of which will remain with audiences long after the pictures are witnessed.

No. 13 is an episode of errors attending a dream and its result. There is an element of humour throughout, with a tragic finale. The story treats of a dairy maid's dream that No. 13 had won the big prize in a foreign lottery. She persuades her employer to give her a franc to buy a ticket, but the maid changes her mind when she reaches the shop and has a franc's worth of sweets instead. The lottery takes place and No. 13 secures the big money prize. Thinking the maid has the ticket, the farmer keeps his secret and marries her to find out after the wedding that his cupidity has saddled him with a penniless bride. The shock kills him in the midst of his wedding guests. The story is well and tersely told, and interest is maintained from beginning to end.

The Eternal City shows us some of the most impressive features of Rome in a panoramic form. In rapid succession we are shown the forum, temple, arches aqueducts, the Colosseum and the Mausoleum, one of the seven wonders of the world. The whole film is most impressive and interesting and should prove of great educational value.

Boy Scouts is most interesting at the present juncture, when public interest is so much absorbed in the raising and maintaining of these useful corps which promise to be of such practical value to our rising generation. The film shows us the boys in camp, bivouacing for the night. The sentinals detect and follow burglars into a gentleman's residence. The safe is broken open and the contents stolen. The thieves make off with their spoil, still followed by the Scouts, who have been reinforced from camp. After a most exciting chase the burglars are caught in the act of dividing the proceeds. They are securely bound, the police and owner of the goods are brought to the spot and the thieves are led away into captivity after a dramatic and exciting struggle. As a reward new colours are presented to the corps which brings the film to successful conclusion.

Mother Love is a well told dramatic story. Two peasants have a little son Willie. They are in humble circumstances but their love for each other is shown at every turn. Their landlord sends a messenger for garden produce to be sent up to the hall. The whole family set off and we see the landlord, his wife and little daughter Marie in their magnificent grounds. Marie goes with her nurse who is met by her sweetheart. The little girl wanders away unnoticed and falls into the lake. Willie jumps in after her and brings her to land, but the child is dead. The father and mother are heartbroken and sometime after, are anxious to adopt the peasant's little son. Finally the peasants consent and we next see Willie surrounded by every luxury, but he is unhappy, as his heart is with the mother he loves so well, who is lying ill at home brokenhearted at the parting from her child. Willie's birthday arrives and he is promised anything he wishes for. His only desire is to be taken back to his humble parents' home. Reluctantly the landlord and his wife accede to his request, and Willie is taken home, his return bringing back health to his mother and all ends happily. A pathetic story well told.

Landlord and Lodger shows the struggles and privations of a family whose breadwinner is unable to get employment. They are turned out of their lodgings, and they trudge from place to place without being able to find a shelter. They finally camp in the open air for the night. They see a lady and gentleman in evening dress, followed by two tramps. The man is suspicious and follows them and is in time to save the lady and gentleman from being robbed. The gentleman proves to be their late landlord. In gratitude he takes them all home with him and reinstates them in their rooms and securing the man work, the scene closes in the midst of their mutual happiness.

## Pathe Freres.

The Smuggler's Daughter.—This is a simple story with a sufficiency of exciting elements to make it popular. The smuggler's daughter flits about outside her father's cottage attending to her parent who, rises to greet an acquaintance and transact business in connection with his trade. At such times as these Marie snatches moments of happiness with Robert Severne, the excise-officer who is in love with her. The knowledge of her father's trade prevents the girl from responding definitely to the young man's advances. The smuggler is in the habit of descending the steep face of the cliff by means of a rope, and receiving smuggled goods in a small cove at the foot of the rocks. Surprised by Robert, he turns to ascend the rope, dealing the customs officer an ugly kick which stretches him senseless. On his return home, the smuggler recounts his adventure. Marie forces him to return and save Robert, now caught like a rat in a trap before the incoming tide.

Suicide as a Profession.—Hardup is at his wit's end to obtain food and drink and the wherewithal to pay his landlord. A newspaper states that an out-of-work having attempted suicide, sympathetic passers-by had relieved his needs by a collection, and Hardup attempted suicide by throwing himself down before a motor about fifty yards away succeeds admirably, and Hardup emerges from the ordeal considerably better off. Successively, a clothesline, a toy pistol and the fumes of charcoal, all play their part in assuring the wastrel a good livelihood. It doesn't do to abuse one's talent, and Hardup one day finds he has gone too far. Throwing himself off a bridge into the river, he is promptly rescued, but in the meantime his coat has been searched and a well-lined purse produced, which somehow does not tally with the pathetic note written by him saying he is without a penny in the world.

The Adventuress.—A Russian woman seeks to penetrate into a more exclusive circle, and is rendered happy by an invitation from Lady Malvern to spend a fortnight at her country seat. Mrs. Gra-

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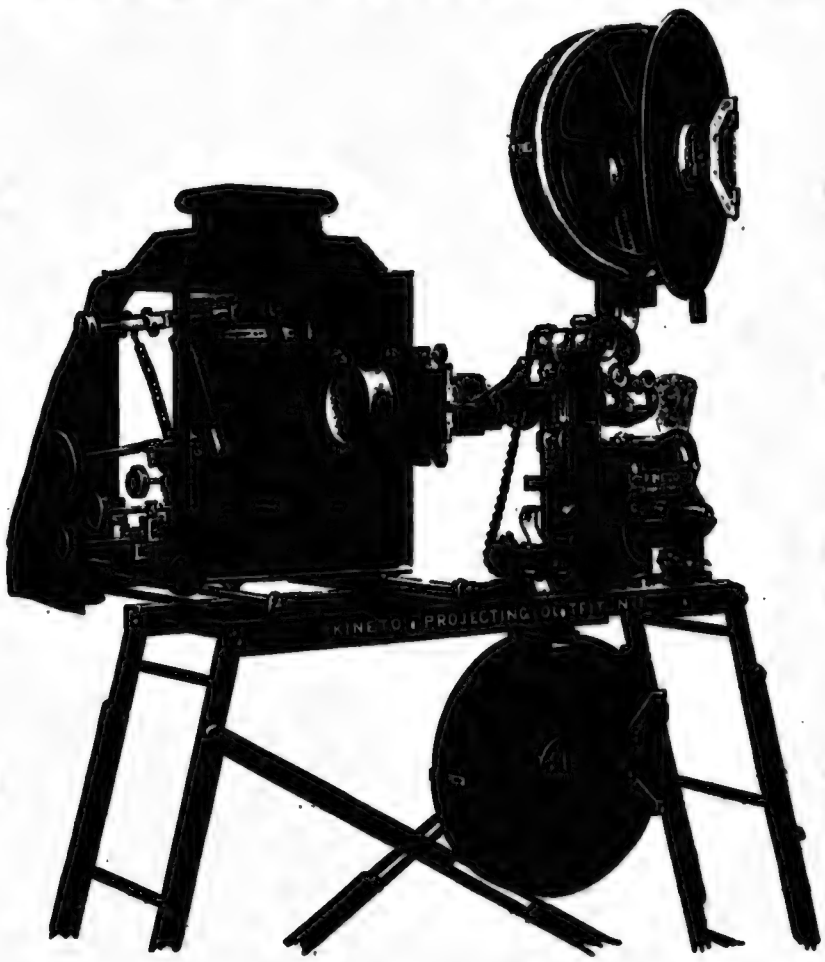

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vansky as she calls herself, has more than once used as an instrument to serve her ends, a member of the cosmopolitan world to which she belongs, and when she resolves upon stealing a magnificent diamond necklace beloning to Lady Malvern, she call this accomplice to her aid. In the meantime she surprises her hostess's secret, namely that she does not love her husband, but one of her guests, Paul Levin. The adventuress picks up a note making an appointment in the conservatory. When the coast is clear, she glides into her hostess's room, secures the jewels, and is about to leave when Lady Malvern enters. Unable to account for her presence, the frightened Russian seizes a poignard lying on the table and plunges it into the other, who falls dead. Sobered by her act the criminal turns her attention to casting suspicion on another. She still possesses the note, and drops it by the side of the dead woman, and in so doing perceives that she holds a handkerchief marked with the initials "P. L." Coolly staining it with blood Mrs. Gravansky leaves this also to play its part later on. In the morning, the crime is discovered and his wife's intrigues are discovered by Lord Malvern; suspicion, of course, falls on Paul Levin, who is arrested and led away amidst the silence of the assembled guests, whilst the adventuress, cynical to the end, turns to offer her condolences to the doubly suffering husband.

THE OBSTINATE MULE.—Two farmers meet to transact the purchase of a young mule. The animal, led away by its new owner, starts off at a gentle trot, but soon quickens its pace and leaves the farmer puffing and panting in the rear. Farm labourers, dairy women, in fact any and all who have little or nothing to do, join in the chase, which soon begins to take on a comical aspect. At an auspicious moment one of the crowd grabs the rope tied to the nose of the mule, but the animal, executing a flank movement manages to twist around and commences to back with the whole assembly clutching desperately to each other and the rope. Down the long country road, through the river and village, the mule retrogresses until the rope suddenly gives way with dire results to his persecutors. Taking advantage of this favourable moment, he races back to his stable at a smart canter, and begins to browse peacefully on the bundle of hay waiting for him.

## Urban-Eclipse-Radios.

NOEL is staged in the very best manner of the Urban French studio, and acted with marked skill by artistes from the chief Paris theatres. Opening in a barely furnished apartment, it shows us a mother and child in the bitterest poverty. There is no food in the house, and although it is snowing bitterly, the two venture into the street to solicit alms. A brightly lighted window attracts their attention, and the child, peeping in, sees a merry Christmas party gathered about a tree loaded with toys. One of the little guests sees the watching child and draws her father's attention to her, whereupon the latter draws the curtain. The wayfarers resume their sad journey, and at last take up their position at the door of a church, believing that among the worshippers they will find charity. They are disappointed, for, on the congregation emerging, the two pitiful figures are ignored. The scene then changes to the sacristy of the church, very finely staged. The attendant blows out the lights, one by one, and shuffles homeward. Then, in the gloom, gradually appears the figure of the Saviour, who walks through the church to the door, where the woman and child are sleeping in the snow. He throws his cloak around them, and the three figures vanish, to reappear once more in the room of Scene 1. When the two awake, it is to find the room filled with good things. The subject is reverently treated, and eminently suited to the Christmas season.

CURIOUS TROPICAL CREATURES is another of those educational subjects which display such pain-taking work and research on the part of this company's scientific specialists. Some sufficiently striking creatures are shown in this series, not the least remarkable being the giant millipedes, a quite harmless creature of the snake species, but furnished with innumerable legs. The stick insect, which protects itself by assuming the semblance of a twig, is also shown, while the praying manti, so called because of the peculiar movement of its forelegs, which assume a devotional attitude, is seen at a meal on a large thistle.

## Nordisk.

This company issue an interesting travel picture with the title, BORGA. This is a town in Finland of considerable beauty, and with many points of interest, which are shown in full detail.

A PLEASANT WALK tells of the adventures of a gentleman who loses his top hat in a high wind, and to avoid the curiosity of passers-by, purchases a porter's cap from the first man he meets. The new headgear leads everybody to regard him as a porter himself, and he is pestered with messages by all sorts of people. The worst happens when two nervous young ladies engage him to escort them home. On the way he encounters his better half, who suspects gallantry on the part of hubby, and takes vigorous measures to convince the latter of her displeasure.

A cleverly presented story of modern life is that entitled The Doctor's Sacrifice. A doctor is saying good-night to his children when the appearance of one of them, a boy, leads him to think him ill. An examination confirms his suspicion, but before he can take any remedial steps he is called away to the bedside of the sick child of a workman. After attending to the latter he returns home, to find that his young child has become worse, and notwithstanding the attentions of another doctor, has expired before his arrival. The doctor is, not unreasonably, bitter against the father of the child, in attending whom he neglected his own child, and when the latter comes up to him in the park one day to express thanks, he will have nothing to do with him. At the moment of refusal the workman notices that his little daughter, who accompanies him, has ignorantly been playing with a poisonous snake. In attempting to rescue her he receives a severe bite, and the doctor at once forgets his antipathy in the necessity of saving the man's life, the conclusion showing them firm friends.

## Cosmopolitan.

THREE-FINGERED KATE makes her second appearance in a B and C film issued by this company this week. In the present story Kate, with the assistance of her sister Mary, victimises a wealthy art patron. Mary is invited to visit the baron to inspect his collection, and by sending out the butler to post a letter, leaves the way clear for her sister, who steals into the room and quickly cuts two of the pictures from their frames. She makes an ingenious escape from the house, but leaves a clue behind her in the shape of three finger prints on the back of a painting, and her old enemy, Sheerluck, the detective, at once gets on her track. He enters the sister's room as Kate is telephoning to the Jewish dealer, to whom she disposes of stolen goods. She manages to slip away through a secret door in the grandfather's clock, and throws the other completely off the scent before reaching the roof. The dealer, in response to her telephone message, is waiting below, and the rolled-up paintings are lowered to him through the drainpipe, and notes received by the same medium. The detective arrives on the scene too late to intercept the dealer, and after an exciting chase over the roofs and through the garden, Kate shakes him off.

## J. F. Brockliss.

THE BRIDEGROOM GETS THE CRAMP.—We are first introduced to the bridegroom in a barber's where he is getting a shave accompanied by his best man, and one or two of his batchelor friends. Half-way through, the bridegroom is seized with a severe attack of cramp in one of his legs, and springs out of the chair with his face half lathered. After a time the pain passes and he is able to continue his shave. The next attack is when he is running to catch a passing tram, and his friends have to let the tram go on while he recovers. We are then introduced to his bride and her friends, and the party proceed to the registry office. In the middle of this important ceremony he has another attack, and very much startles the bride. The ceremony is eventually finished, and they proceed home to the wedding breakfast. In the middle of the speeches he is again attacked. This time the table is completely upset, and he receives many black looks. From the breakfast-room they proceed to the drawing-room, and they have an impromtu dance. Everything appears to be going well, when suddenly his leg again gives trouble, and he swings his bride round, and upsets a pedestal with a marble bust upon it. His poor bride at last loses her temper, and for some time refuses to have anything to do with such an annoying bridegroom. The bride's father and mother see them to their new home, and wish the bride good-bye. The two are then left to themselves, and the bridegroom tries to make up for all the trouble he has given by attempting to go down on his knees to ask forgiveness. The cramp again seizes him, and the disgusted bride at last pushes him out of the room, and sinks into the nearest chair very miserable and disappointed, while he is outside nursing his cramped leg, and calling himself all sorts of impossible names.

*For Release December 3rd.*

# THE BITER BIT

A real novelty. The last scene is a complete surprise, and will cause roars of laughter. A thief snatches a bag which its owner, a portly gentleman, has incautiously placed on the ground, and a pursuit is set up in the course of which numerous laughable incidents occur. At last he opens the bag behind a hedge, and finds—not the valuables he expected, but a vicious bull terrier, which grips and holds him until the pursuers come up.

**No. 213 Code "Biter" Length 340 feet Price £8 10 0** (less usual discount)

*For Release December 10th.*

# MUGGINS, V.C.

**DON'T MISS THIS SUBJECT! THE PICTURE OF THE YEAR!**

A finely staged story of an uncouth village lad, who acts a heroic part in a border war in India, and wins back the affection of his sweetheart, forfeited by his previous weak behaviour. **Length 640 ft.** ***Full Description Next Week.***

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TELEGRAMS: "BIOLESQUE, LONDON." WORKS: MITCHAM, SURREY. TELEGRAMS: 621 CITY.

CONSTANTINOPLE.—This is a travel scene of exceptionally fine quality which introduces scenes of all the principal places of interest in Constantinople, including several street scenes and a bazaar. The film is ended by a fine view of the Bosphorus, and the whole of the town together with a close view of the shipping, where steamers, yachts, and sailing vessels of all nations are shown, and the whole of the film is toned throughout, and is quite stereoscopic.

## R. Prieur.

MY AUNT'S BIRTHDAY depicts the adventures of a young man who set out with the intention of buying flowers for his aunt's birthday. He meets a friend, who invites him to have a drink. One drink leads to another, until our friend is in a very happy frame of mind. As fast as he buys fresh flowers he finds fresh channels through which he can dispose of them. His favourite pastime is distributing them among the various ladies he meets. When he does finally reach his aunt he has an enormous cabbage, which is, of course, declined, and leads him into further trouble and adventure.

A CHASE FOR THE REWARD.—A gentleman, who has had his pocket-book returned to him by an honest and retiring beggar, offers a reward. The bills are posted on all the walls asking the beggar who returned the pocket-book to go to the owner's house, where he will be rewarded. A regular procession of beggars in carts soon arrives, and when the gentleman refuses to reward the lot an exciting chase follows, and, in the end, the gentleman is only too pleased to pay to get rid of the ardent charioteers.

THE REFUGEE.—This exciting film depicts the adventures of a young soldier, who is summoned to the front again after he has been invalided home. He is taken prisoner by the enemy and condemned to be shot. At the time appointed he is asked if he has any request to make, and commits to his murderers' care the gifts of his fiancée. Some time after, the leader of the rebels (who has been responsible for the death of the soldier) is hard pressed by the government troops, and, during some exciting fighting, is obliged to take refuge in a peasant's hut. This is searched by the troops, and they go away without finding him. The daughter proceeds to bind the wounds of the refugee with all a woman's tenderness and care, when suddenly the perished messenger's treasures fall to the ground. The poor peasants realise that the man they have taken such extreme measures to protect is the murderer of their lover and cherished friend. The father seizes a stick and is about to turn the refugee out of the house, but the girl intercedes and the refugee is allowed to stay until he regains his health.

## Vitagraph Co. of America.

BETTY'S CHOICE.—Betty Kenyon meets Basil Howard, a country gentleman, who has recently inherited the fertile acres that adjoin the handsome estate of her father. She secretly approves the clean-cut young Englishman, but to hide her real feelings is inclined to hector him a bit. They are walking by the lake when Betty decides that she

desires some water lilies. Basil, nothing daunted, strides into the water and gathers a double handful. In returning to shore, he has the misfortune to step upon a sunken log, which turns under his tread and causes him to lose his balance. He is a sorry sight when he reaches the shore. As they turn toward the house, Cecil Gilman, a visitor to the Kenyons, is presented to her and she accepts his escort, a little bit ashamed of the appearance of Howard. At the County Ball she ignores the evidence of her program to dance Basil's single dance with the Londoner, and a quarrel is the result. That night Basil, strolling through the grounds, surprises housebreakers entering the Kenyon home. He follows them and arrives upon the scene just as Betty and her mother have been thrown aside by the thieves, who are throttling Gilman. Basil's opportune arrival turns the tables for a moment, but one of the intruders uses his gun. Basil is wounded, but the shots have alarmed the police, who come to the rescue of the household. The last scene shows Basil able to be about again, and Betty shyly confesses that he is her choice and that she flirted with Gilman merely to rouse his jealousy.

NEVER EAT GREEN APPLES.—Mrs. Hawtrey is passionately fond of fruit, and keeps a supply in her room. On arising she munches an apple while her maid prepares the bath, but she has been too impatient to await the ripening of the apples, and the green fruit begins to exhibit the usual result. In a few moments she is in agony, and she adds her cries to those of the maid. The household is alarmed, and even passers-by pause before the house in the belief that a murder is being committed. The attention of the police is attracted, and there is a hurried call for the ambulance. All the time the pain grows greater, and the advent of the surgeon is hailed with joy by the anxious husband and a score of friends. He prescribes the application of a hot water bag, and in a few moments the expressions of agony give place to relief.

## Essanay.

A BIRTHDAY AFFAIR.—The celebration of Mrs. Smith's birthday is to be an event. The invitations are written and ready to mail. Mrs. Gotrox, Mrs. Richley and others have been invited, and Mrs. Smith's fluttering heart is carried high on the hopes of social ascension. Smith starts out to mail the invitations but, while en route, meets an old college pal and— well, one drink called for another and the invitations are forgotten. The day arrives, Smith hurries home from work and begins an elaborate toilet. He turns to an old coat dropped carelessly on the floor when lo! the invitations which he had forgotten to mail drop from his pocket. He makes an excuse to leave the house for a moment and runs out into the street. He gets an idea and hurries to a messenger station. From there he dispatches regrets from all the guests and hurries home. He arrives there during the invasion of messenger boys, each bearing regrets from the invited guests. Mrs. Smith wilts as she opens each one and drops into a chair on reading the final one, a picture of hopeless despair. A hurried canvas of the neighbourhood in which the local butcher, a policeman, a hungry tramp and others are ushered into service, is resorted to and all finally gather round the table.

THE BROTHERS.—Two brothers, Ralph and Frank Davis, fall in love with Ethel Daily. Both brothers are employed by Martin and Matthews, a brokerage firm, and are held in high esteem by their employers. Martin is Miss Daily's uncle, and it is generally understood that the young lady will inherit the bulk of his fortune. The boys finally write letters of proposal to the girl. She accepts Ralph. Frank arrives home before his brother and finds the notes. Hurriedly he opens the note addressed to him and reads of his defeat. Frank suddenly gets an idea and exchanges the letters. When his brother arrives, Frank teases his brother over his defeat. Frank now plans another scheme to make doubly sure of his brother's defeat. The next morning he goes to the office ahead of his brother and the other employees aud rifles the safe. Ralph arrives late pale and haggard, carrying a suitcase, intending to leave for the West. Martin discovers the robbery and accuses Ralph. Ralph is sent to prison and Frank pays court to Ethel. It is her uncle's wish that she wed Frank, and although she does not care for him she finally consents. Five years have elapsed and on the morning after Frank's bethrothal to Ethel, Ralph is released. Ralph is confident that his brother will now assist him in retreaving his lost honor and hurries immediately to Frank's office. As he enters Frank is speaking to Ethel over the telephone. Turning in his chair he orders him from the room. Ralph leaps across the room, crashing his brother in his chair, and seizes the telephone. There is a struggle and Frank succeeds in retaining the receiver.. The scene alternates between the two brothers in the office and Ethel Daily at the other end of the wire. It is only too evident by her facial expression that she has heard Frank's confession. Hurriedly she dons her wraps and

rushes to her uncle's office. She arrives in the midst of the melee when Frank has overpowered his brother and is about to strike him with a heavy office seal. The girl intercepts the blow and accuses Frank of his crime. Ralph and Ethel leave the office and Frank drops into a chair and draws a revolver from a drawer in the desk resolved that self-destruction is his only escape.

## Eclair.

Old Rouen is a delightfully pretty series in which the many points of interest in this old Norman city are well shown, a capital view of the great clock being given, while the Assize Court is also prominent.

The Evaicon is the story, set in the middle ages, of an adventurer, who, pursued by archers, takes refuge in a peasant's cottage and is hidden by the occupier. The latter, however, betrays him to the soldiers for a sum of money, and he is thrown into prison. With the aid of another prisoner he escapes, and a good scene shows him climbing over the roof of the building—some fine Gothic architecture being incidentally introduced. With freedom comes a desire for revenge and, accompanied by a number of followers, the escaped man proceeds to the cottage of his betrayer and takes summary vengeance upon the latter.

## Itala.

Those who have seen the earlier Foolshead subjects should not miss the adventure of this popular character issued by Messrs. Tyler this week. It is entitled Foolshead Ceremonious, and, displaying the old favourite in quite a new guise, should be extremely popular with his many English admirers.

## Clarendon.

In Love with a Picture Girl.—Adolphus rushes at the girl in the picture with the enthusiasm of a born lover at first sight. The girl on the poster is pasted up in one place after another, but always with dire consequences to her ardent suitor. Unfortunate passers by, meeting Adolphus, have the wet poster planted in their faces, and their violent struggles are mistaken by the excited youth for exuberant affection. Finally Adolphus is captured by an unsympathetic crowd, who push him into a barrel along with thousands of editions of his girl and the contents of the paste pot, and after rolling down several steep hills he is hardly recognisable.

## Cines Co.

The Vendean Rebel.— In this film Cines produce an exciting eposode of the Vendean insurrection in France. Count Cadreau, the head of the rebels, is shipwrecked and rescued by a fisherman who takes him to his humble abode. He is betrayed by a spy, and helped to escape by the fisherman and his daughter. An exciting chase follows and the Count is captured, taken to jail and after trial by court martial both he and the fisherman are shot on the sea shore by a party of gendarmes. Finally, the spy meets his doom at the hands of the daughter who avenges her father's execution by shooting at the informer.

The Quarryman's Daughter.—This is a story of love and betrayal, set amidst beautiful scenery. The quarryman's daughter, who is motherless, leaves her father's home and is afterwards abandoned by her financé. She seeks her mother's grave and leaves there a note, confessing her fault, and then decides to die. She throws herself beneath the wheels of a motor car, and is conveyed by the occupants to their house. It happens to be the home of her lover ; and on her recovery she is taken once more to the heart of her financé and they both receive the blessing of their respective parents. The scenes depicting the poor girl's grief on finding herself abandoned, the poiquant grief of the old quarryman, when he realises that his only daughter has been dishonoured, are extremely touching. The subject is delicately handled and well acted. Both these films will be released on Saturday, December 18

## Hepworth Mfg. Co.

Sights of the Blue Nile —Boats and fisher boys are first shown. The boats are peculiarly interesting, with their huge, rough-made canopies over the centre. A group of native boys is then seen slowly wading across the river, hauling along the boats by ropes. We then get a close view of one of the boats, where coffee is served out and swallowed with much relish. A couple of natives are also seen at their prayers. A most striking scene shows the clouds of birds massed together in the sky. A close view of the bushes sees myriads of winged mites leaving the branches, and later we see clouds of them in the distance. With large basket nets, a number of women stand in the river in a large circle. Plunging the nets under the water, they gradually close up together until they make the narrowest circle possible, then drawing up their nets they disclose their catch. A great herd of cattle is then seen at the water's edge relieving their thirst. Then traders in the gum industry are seen entering the conntry with their mules, and loading the animals up with their valuable goods.

A Sinner's Repentance tells a pitiable story of the evils of drunkenness, and many pathetic incidents finally lead up to the reclamation of the sinner and his repentance.

## The Gaumont Co

Contraband Lace.—A motor on the Belgian frontier is held up by a French Customs officer, who searches the tourists' luggage in vain for contraband. Just as the motor is starting the officer catches a glimpse of two young ladies asleep at the back; he caresses the cheek of one, when to his horror the head comes off in his hand, and a stream of lace escapes. At this moment the motor goes off, carrying the officer after it. The poor man at last falls in the road with the lace all round him. He sets off in pursuit. Meanwhile the contrabandists have got rid of the compromising dummy, which a policeman finds soon after and takes for a body which has been run over by a motor. The policeman and Customs officer meet and set off together in fresh pursuit.

The Heartless Lover.—A young and rich peasant asks the hand of a farmer's daughter in marriage, but she refuses, although her father wishes her to marry him. In order to make her love him, the dismissed suitor pretends to be in love with another girl, and to do this effectually chooses Isobel's maid as the object of his simulated affection. Unfortunately, the maid really falls in love with him. Soon Isobel gets jealous, and, realising that she loves him, consents to marry, but her poor little maid dies of a broken heart.

The Prisoner's Release.—A very funny film, showing the experiences of a released convict. After some time in prison, he is discovered to be innocent. The fact is announced in the papers, and an enterprising journalist goes down to the prison to bring him home in triumph. He is feted and made much of, his wife alone refusing to believe in his innocence. Disgusted with the way he is treated our friend makes up his mind to return to the convict settlement. He hides in a house, and in the middle of the night pretends to murder one of the occupants. His ruse succeeds; he is arrested and sent back to prison, where he is once more happy.

Dentist and Art Collectors.—Two art collectors having designs upon some valuable articles, knock at a dentist's door and are shown into the waiting room by the servant ; however, he is not at all prepossessed with their looks, and instead of leaving them by themselves as they suppose, keeps an eye upon them. He sees them fill their pockets with the knick-knacks scattered about the room, and immediately goes and informs his master the dentist. The latter opens the door and calls out, "First gentleman, please." The thieves are forced to keep up their role of patients. The dentist begins by pulling out a tooth, and threatens to have them all out unless the thief restores all the stolen articles. When this is done he allows them to depart.

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(Formerly of Moving Picture World
Subscription 8/4 Per Annum.
Kinematograph Publishing Co., 30-32 West 13th St., New York, U.S.

# An Interesting Liverpool Appointment.

Mr. James Moie, the Acting Manager of the new Palaise De Luxe Cinema, Lime Street, Liverpool, has had a long and successful career in the kinematograph business. His first connection with the moving picture trade was at the Theatre Royal, Woolwich, with the Lottie Collins Variety Company. He next went to the Edisonagraph and toured for twelve months, afterwards joining the celebrated A. D. Thomas, with whom he made a long and highly satisfactory tour throughout Scotland. The well known picture shows at the Picton Hall, and St. George's Hall, Liverpool, undoubtedly owed their success in a great measure to his experienced guidance.

At the close of this season he again joined A. D. Thomas in another very satisfactory tour, following with three years' good work with the New Century Pictures under Mr. Sydney H. Carter. Like other smart business men, Mr. Moie wished to see what other countries were doing in the business, and he travelled through Holland, Belgium, Germany, and the United States, picking up many useful little points on his journeys. An engagement with Films, Limited, followed, on the completion of which he obtained a capital position at Loughborough under Mr. Payne Seddon, who very kindly released him from his engagement so that he might undertake the sole management of the latest picture show in Liverpool, where a continuous program is presented daily, with a change of films twice weekly.


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# Applications for Licenses—Results

At a meeting of the L.C.C. on Friday last at Spring Gardens, a number of recommendations from the Theatres and Music Hall Committee with respect to applications for music licenses were dealt with. The results as far as they concern the film trade were as follows:—

LICENSES GRANTED.

Kingsland Picture Palace.
Electric Pavilion, Holloway Road.
Electric Palace, Notting Hill Gate.
Electric Palace, 532, Oxford Street.
Kinematograph Hall, Tottenham Court Road.
Bioscopic Tea Rooms, Leicester Square.
Electric Pavilion, Great Windmill Street.
Electric Palace, Brixton.
Catford Central Hall Picture Palace.
Electric Palace, Lewisham.
King's Hall, Tooting.
Wandsworth Central Picture Palace.

The above are all provisional licenses granted with the condition that no intoxicating drinks shall be sold or consumed on the premises.

LICENSES REFUSED.

Electric Pavilion, Shoreditch.
New Egyptian Hall.
Tooting Electric Theatre.

The applications were withdrawn in the case of the Casino de Paris, Oxford Street, and a proposed kinematograph hall in Blackfriars Road.

### The Kinematograph at the Pantomime.

A novel idea will be introduced into the Drury Lane pantomime this season, in which for the first time the powerful characters in the panto will form part of a kinematograph performance in colours.

### A Lion's Head Headliner.

Look out for Muggins V.C., which Messsr. Cricks and Martin will issue next week. It is a subject which no showman should miss and a full illustrated description will appear in our next issue.


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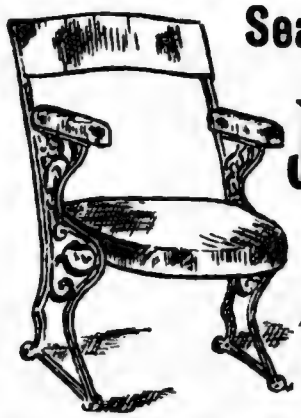

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Week's Current Films denoted by asterisk *

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| *What's Your Hurry | 403 |
| *Lines of White on a Sullen Sea | 975 |
| *In the Watches of the Night | 996 |
| *A Change of Heart | 977 |

### W. G. BARKER.
**Westmorland Lodge, Ealing Common, W.**

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|---|---|
| Aviation at Doncaster | 330 |
| Arrival of Dr. Cook at Copenhagen | 210 |

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| *Vendian Rebel | 669 |
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| *No. 2—The Art Dealer | 660 |
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| Child's Prayer | 445 |

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| Uncle Learns to Hypnotise | 498 |

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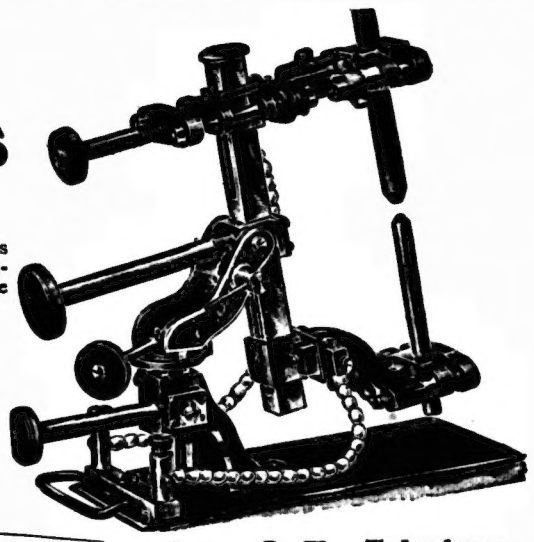

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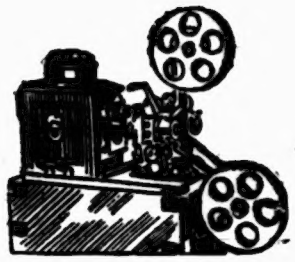

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| The Derby (1909), new .. ... | 300 |
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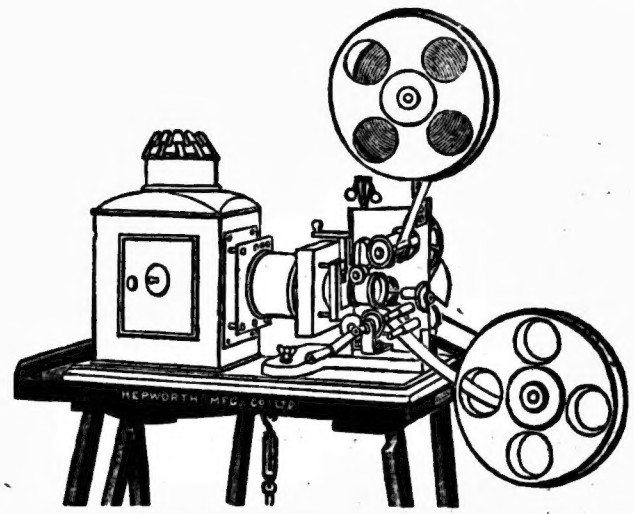


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